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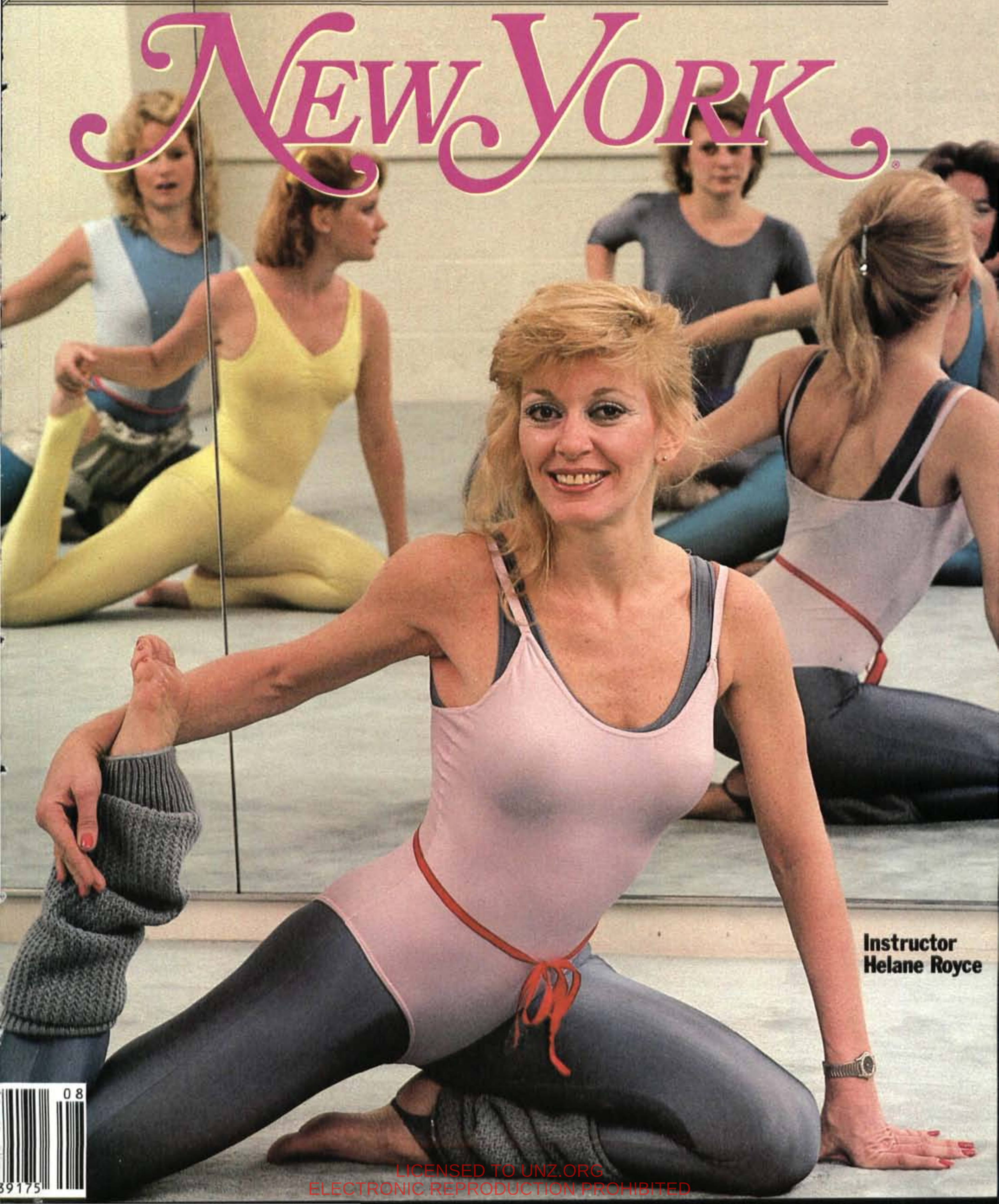

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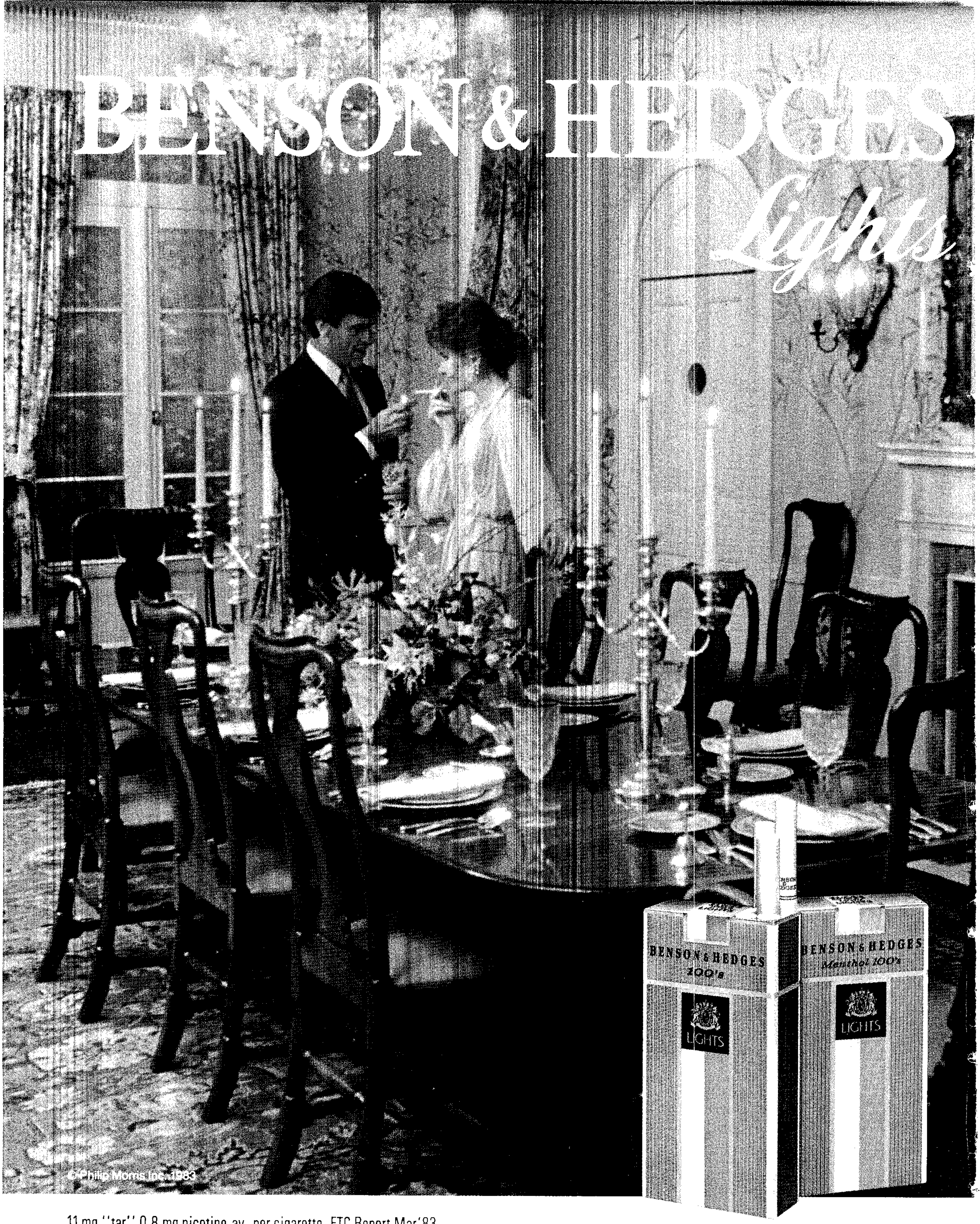
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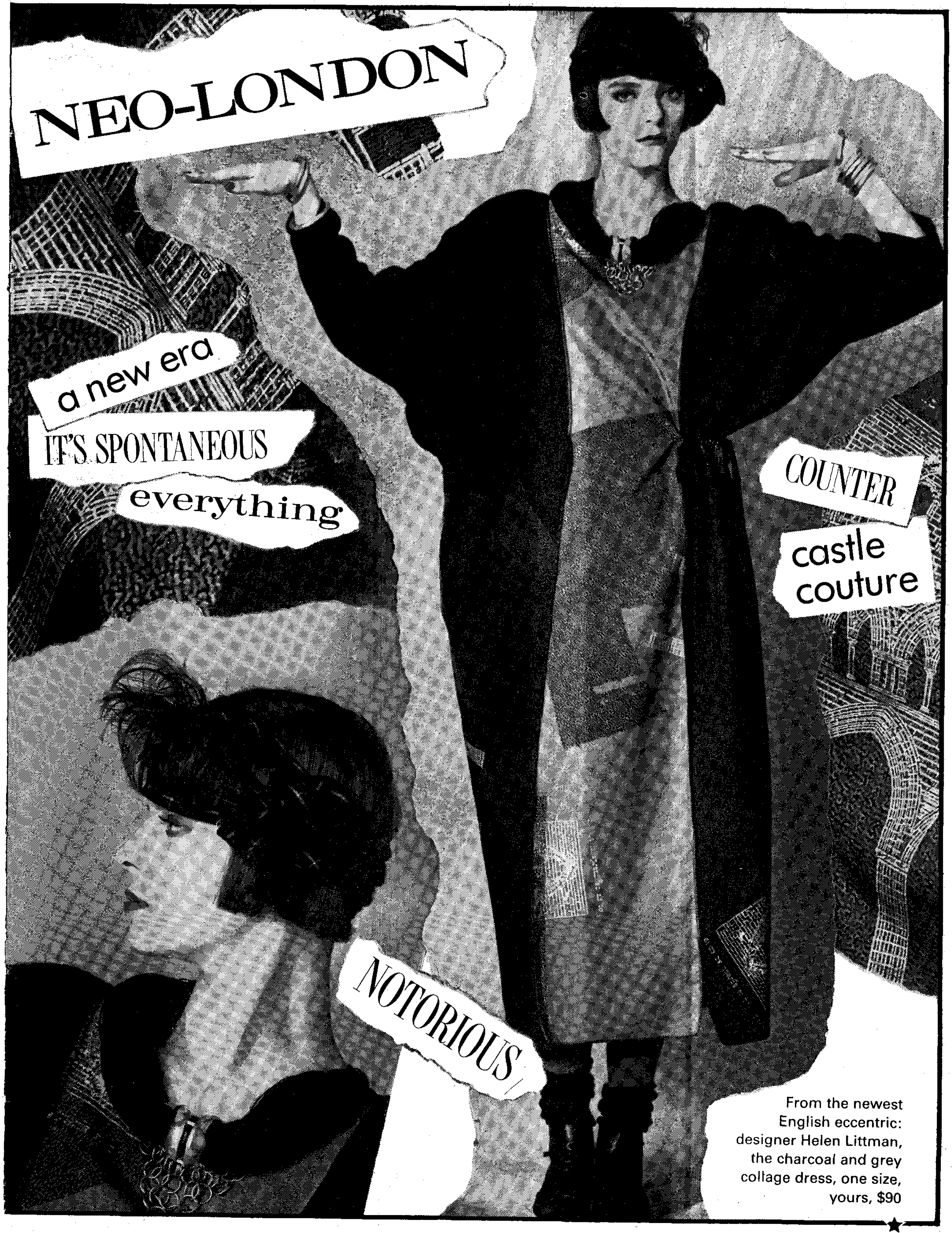
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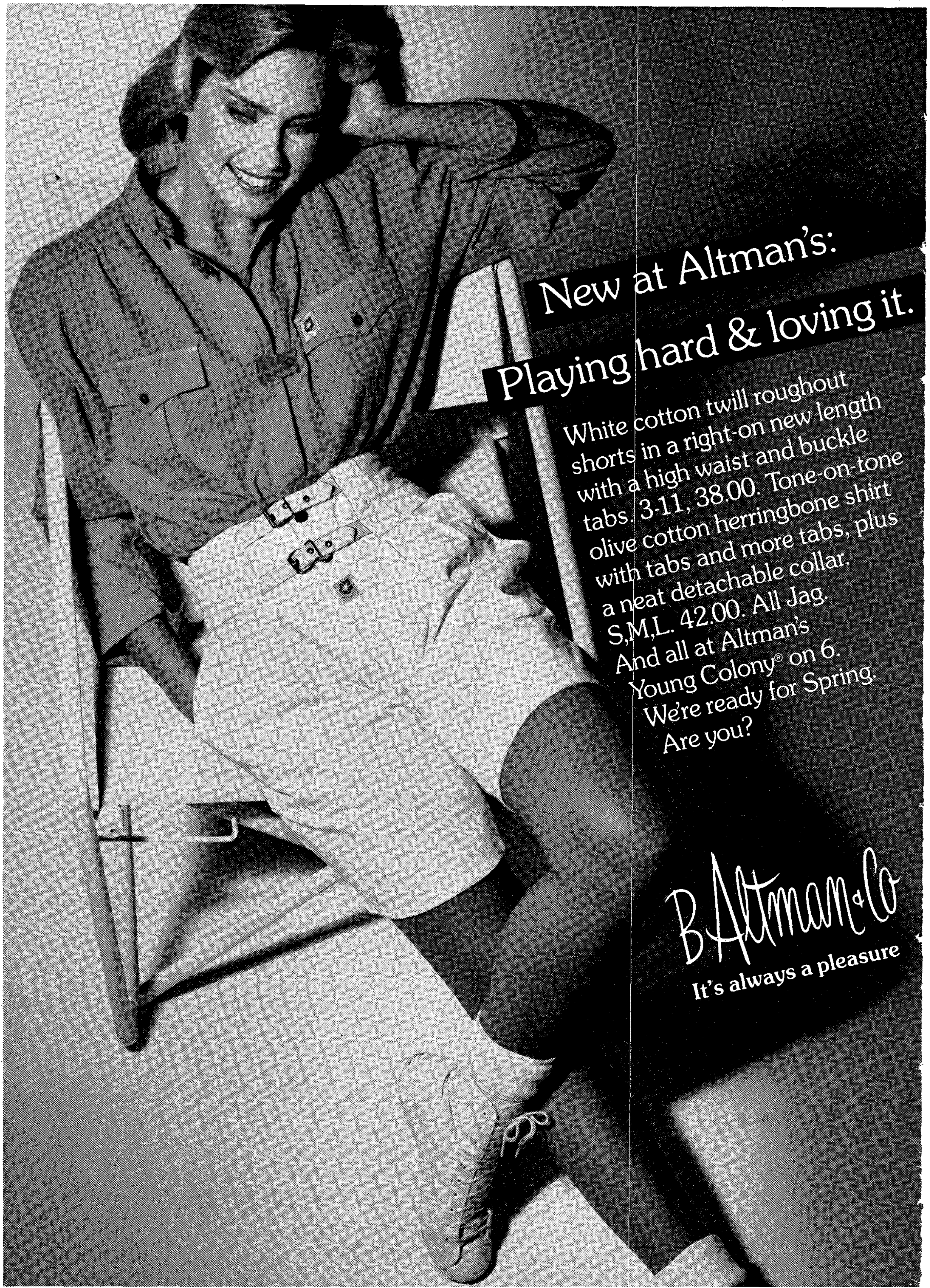

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The Golden Rule in Brooklyn
By Joe Klein

Howard Golden would have you believe that he thought long and hard about running for Brooklyn Democratic leader. "It's a lot of headaches," he says. "The party is in disarray." Disarray or no, Borough President Golden is now the head of perhaps the most powerful political machine in the state, a position he won with the support of Meade Esposito and against the wishes of Mayor Koch. Koch, an adversary on the Board of Estimate, actively campaigned for ex-Esposito protégé Anthony Genovesi in the January 25 election. Joe Klein spoke with Golden after his victory, and found him the perfect politician—looking to the future, awash with goodwill. With one exception—when it came to Ed Koch, Howard Golden just rolled his eyes.

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Daddy-O
By Anthony Haden-Guest

British painter Malcolm Morley can be, well, a bit *turbulent*. Most of the time it comes out in his paintings; critics talk about his "rambunctiousness." But sometimes it just comes out. Like the night at the Odeon when water, glass, and decanter were sent flying at a fellow artist, or when at an art auction he nailed a water pistol to the corner of one of his canvases and declared the whole proceeding a laundry for dirty money. This same tempestuousness landed him in England's Wormwood Scrubbs prison (where he learned to paint) at the age of nineteen and propelled him to Brooklyn in 1956, where he lived under the el and watched his Royal College of Art contemporaries make it big. Morley's retrospective opens this week at the Brooklyn Museum; Anthony Haden-Guest met with this once angry young man and discovered something that looks a lot like elation.

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The Sweat Set
By Janice Hopkins Tanne

Gone are the days when an exercise class meant a couple of sit-ups and a little stretching. For New Yorkers, going to the gym has become a way of life. And the new routines are likely to include warm-up exercises, aerobics, and a *lot* of stretching. Over the past six months, Janice Hopkins Tanne visited some 30 Manhattan fitness studios, and with the help of exercise experts, she's evaluated them, taking into account the quality of the teaching and facilities and the instructors' knowledge of the medical effects of exercise. She reports.

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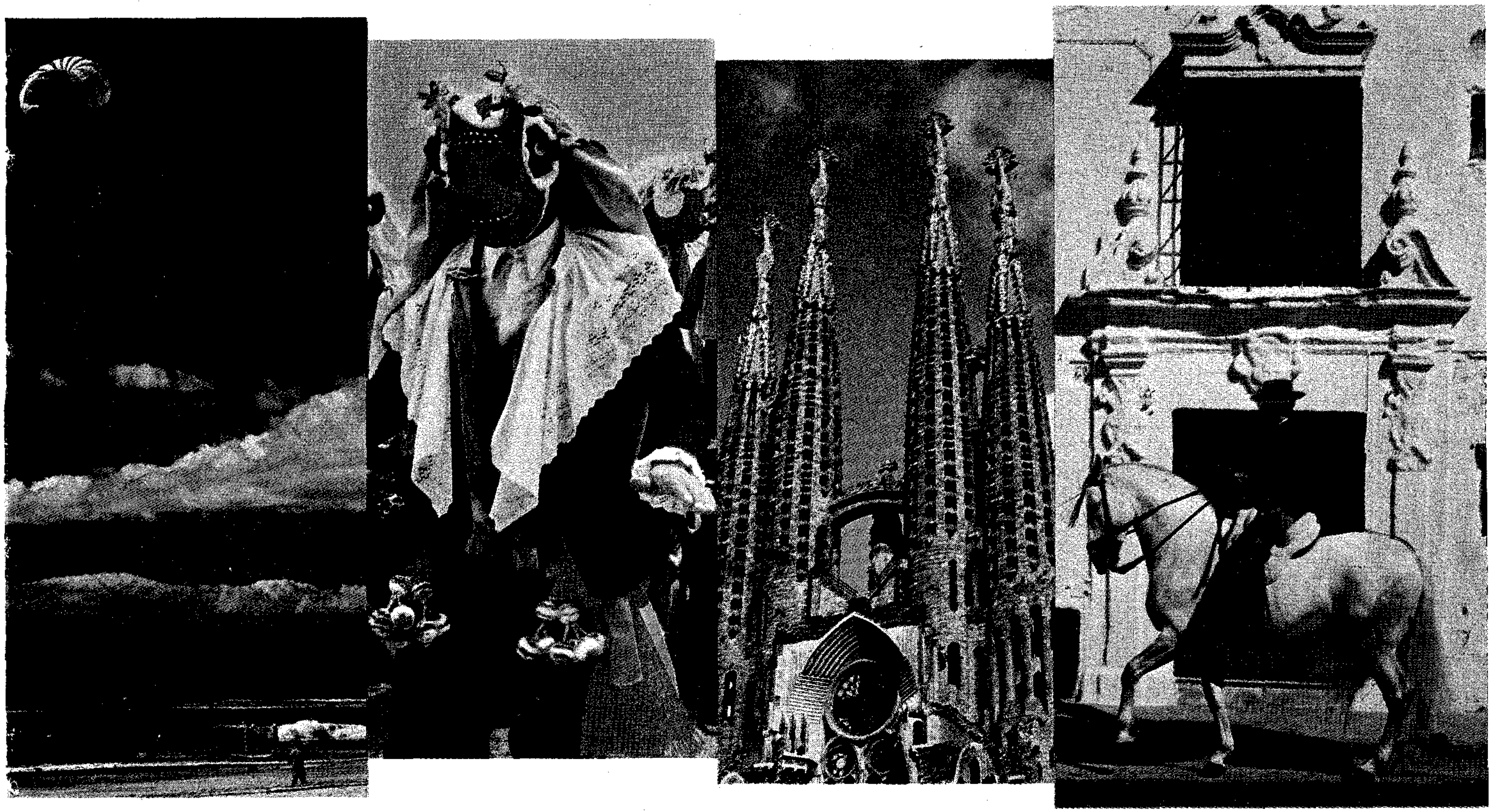

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BETWEEN THE LINES

Department of the Interior

MARILYN BETHANY, OUR NEW INTERIOR-design editor, believes that good design doesn't always begin at home. "I'm going to write about interiors of restaurants and galleries as well as residences," she says. (Her first column appears on page 70.) "I want to show how the lessons of design in public places can be applied to homes. I'm also going to cover graphic design. A lot of the new styles in decorating and architecture begin in product design and advertising, and there's a lot of cross-fertilization between the two. I want to show people what's going on in the avant-garde, but I always ask, 'Is this going to end up in anyone's house?' "

Bethany: *Bringing it all back home.*

Bethany, 39, began her work in the design field low on the masthead of *House Beautiful's Home Decorating* magazine. She speedily rose to the top position there, and in 1979 left to become home-design editor of the Sunday *Times* magazine. At *New York,* she wants to do more than cover trends and show pretty pictures. "I'm going to let people know how much things cost, and what it takes to get the job done. We see the finished product and never know about the agony."

Bethany lives with her husband, writer Edward Tivnan, and their two young daughters, Maisie and Nell, in a Sag Harbor house that's "okay" and a Greenwich Village apartment that demonstrates the perils of being a design professional. "I'm aware of so much that it's hard for me to make a commitment to any particular style. As a result, there's no *way* I'm letting any of my designer friends in there." ■

Photograph by Don Hamerman.

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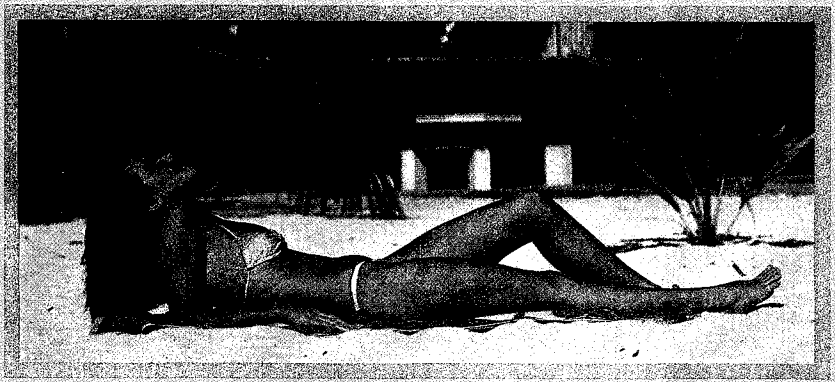

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LETTERS

Unplanned Parenthood

JOE KLEIN'S "BABIES HAVING BABIES" [February 6] was a marvelous piece of journalism—full of little-publicized statistics and penetratingly honest. Most whites are afraid of being called racist, and so they tend to excuse and rationalize the reality of black teenage pregnancies. I am a teacher at Auxiliary Services, a program that helps teenage mothers earn their high-school diplomas. Perhaps knowledge will eventually lead to changes in the welfare system, which doesn't encourage independence or pride.

Suzanne Schernwetter
Port Washington, N.Y.

AS AN EDUCATOR, I WAS OUTRAGED TO learn that approximately $1 billion was spent in New York last year on programs for teenage mothers. Why aren't legislators providing the state's Education Department with a larger budget for remedial reading, writing, and math classes instead? The teenagers who belong to the subculture described by Joe Klein need to have their ideals redirected and basic skills developed. They *can* be taught to think past the moment. It's time legislators put money where it truly belongs.

N. Winocoor
Manhattan

MANY THANKS TO *New York* FROM ONE black reader for helping break the conspiracy of silence on this issue. Joe Klein's article will surely shame us into doing something about this aberration.

Peggy Taylor
Manhattan

OUT-OF-WEDLOCK TEENAGE PREGNANCY is a tragic situation no matter what the girl's skin color or reproductive choice. We are witnessing a generation of young women being pressured into early sex by a social and economic climate that glamorizes younger and younger sexual activity. All the sex education in the world is useless if it merely teaches these girls not to get caught. There must be a moral structure attached. I am sorry for these young girls, who are offered no sense of self-worth. I would love to see women's organizations addressing this

Correction

ON PAGE 28 OF THE FEBRUARY 13, 1984, issue of *New York*, a photograph of Larry Turturro, of Brooklyn, was incorrectly identified as that of Carmine Lombardozzi. *New York* regrets the error.

She was a beautiful fugitive. Fleeing from corruption. From power. From one man wanting to use her.

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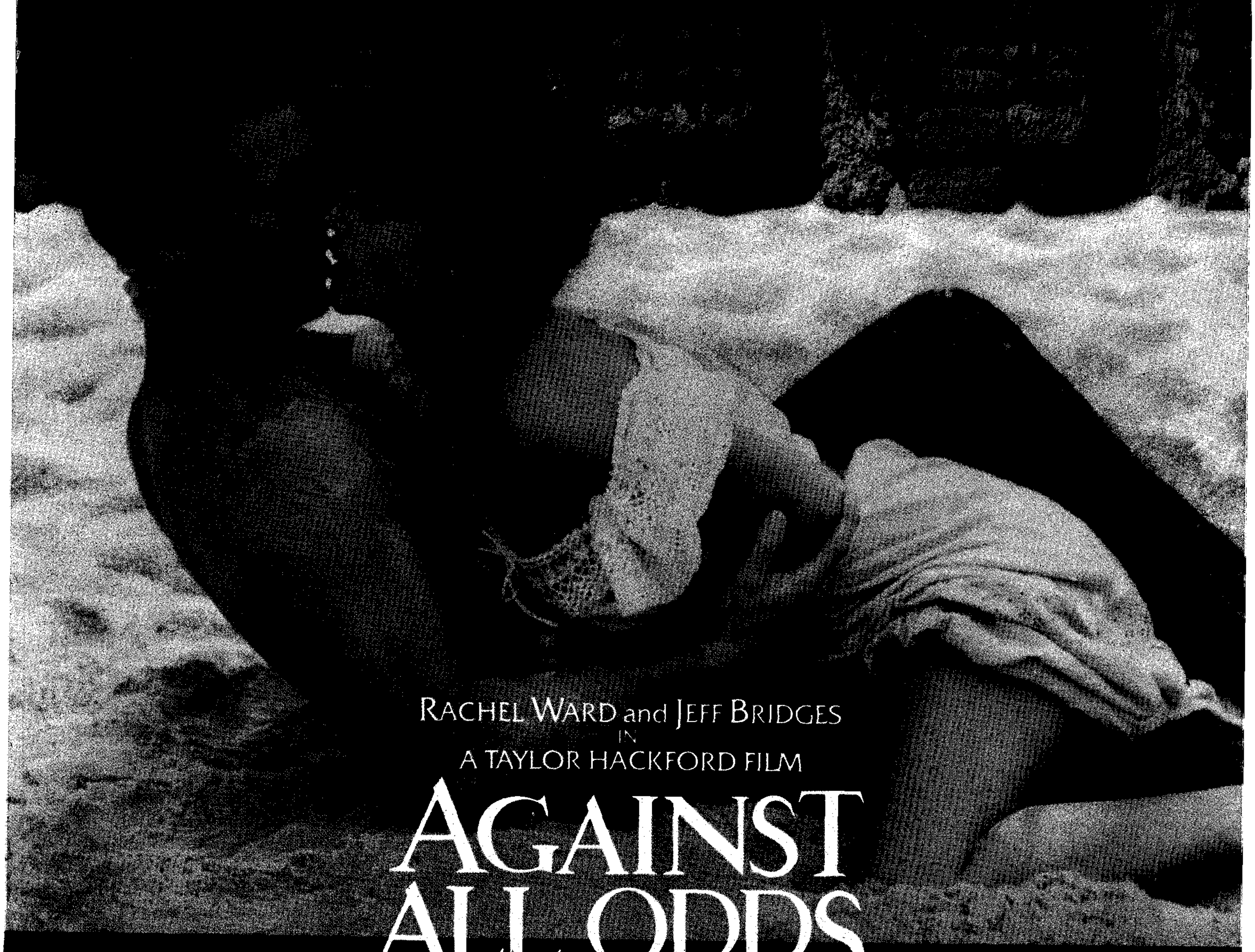

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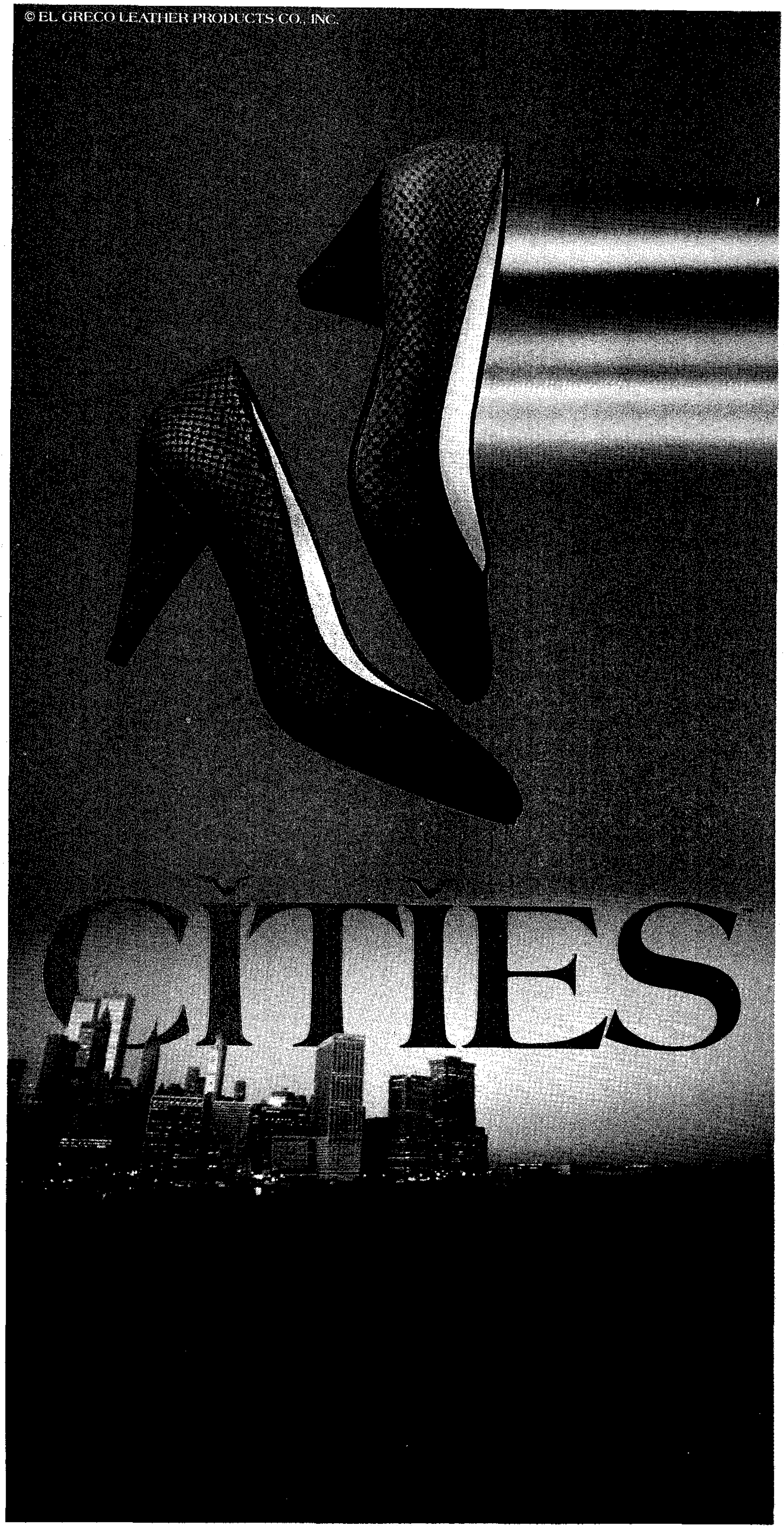

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dilemma. Something must be done to stop this victimization of young women.

Rosalind Nester
Manhattan

Makings of a President

WHAT A MARVELOUS PAIRING OF ARTIcles—Walter Mondale ["Is Mondale the Man?" by Michael Kramer, January 30] followed by Malcolm Forbes ["The High Life of Malcolm the Audacious," by Elizabeth Peer]. It was rather like Chicken Little preceding Paul Revere. Charisma counts. Americans want heroes for leaders. Forbes embodies the spirit that drives most of us—what about Malcolm for president?

Terry Colbert
Manhattan

AS A FORMER STAFFER AT *Forbes*, I CAN say that your profile of Malcolm was letter-perfect. It might be helpful in understanding his grandiosity to know that as a World War II sergeant he spent an agonizing night wounded and alone on a German battlefield. In such a situation, a man makes certain resolutions about his future, if he is lucky enough to have one. Obviously, Malcolm is continuing to make the most of his.

Edward J. Donovan Jr.
Manhattan

IF MALCOLM FORBES IS THE SPOILED AND self-indulgent 64-year-old Hell's Angel brat you make him out to be, then he is to be pitied, not praised. Malcolm the Audacious? No, Malcolm the Demented.

H. A. F. Johnson
Manhattan

A Roasting Pan

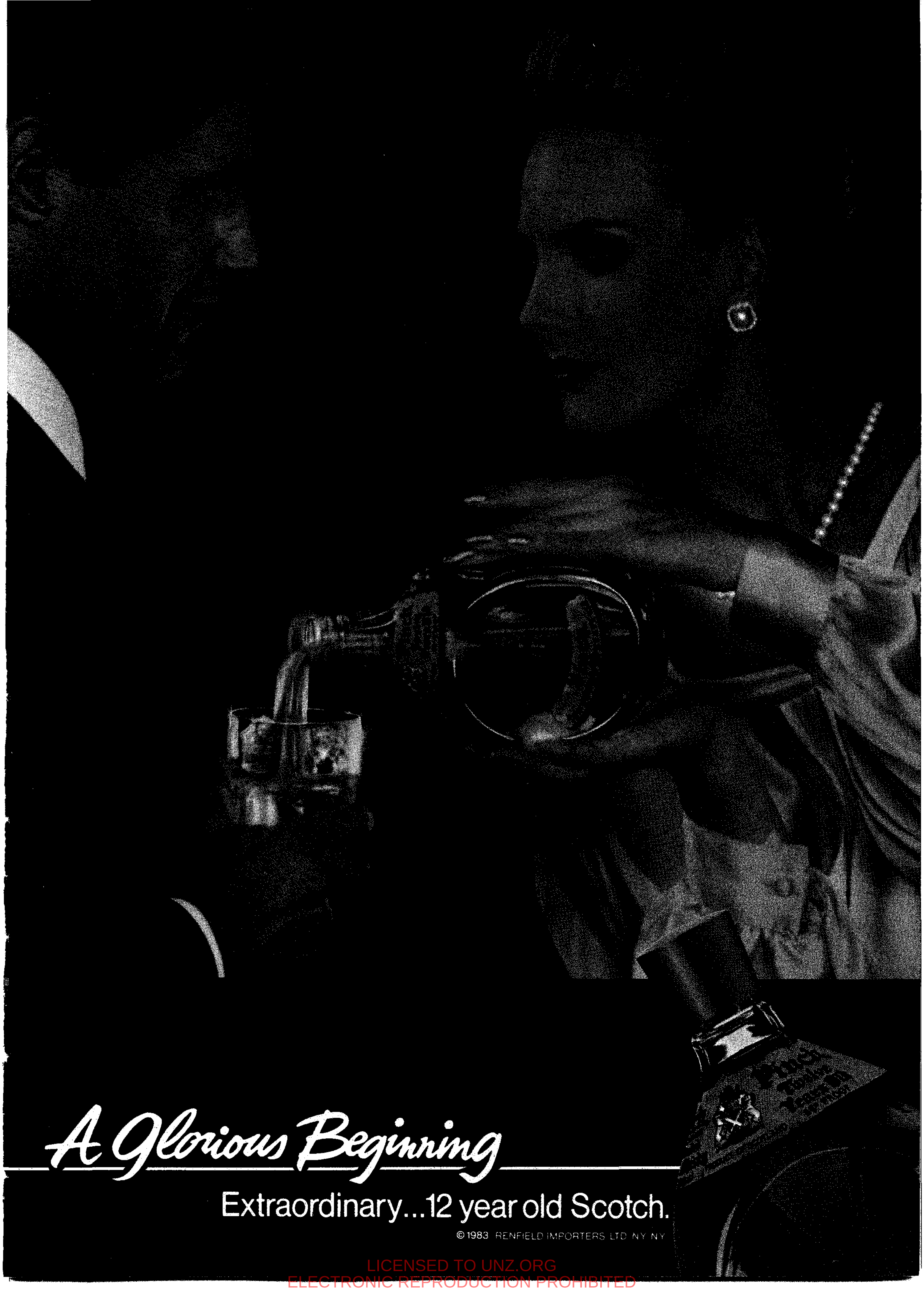
ALTHOUGH IN THE PAST I HAVE BRISTLED at Seymour Britchky's restaurant reviews, which are often more sociological than culinary in their focus, his analysis of the Coach House ["All-American," January 16] won my heart. How brave and perceptive of him to proclaim that the emperor is wearing no clothes! The adulation of this high-priced, low-satisfaction restaurant is a mystery to me. Bless Britchky's classy iconoclasm!

Judy J. Ross
Manhattan

BRITCHKY'S ACID DESCRIPTION OF THE Coach House requires comment. Leon Lianides's reputation is unsurpassed for those who appreciate American food. It is not only my favorite restaurant in New York but my favorite in the world!

William W. Lanigan
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*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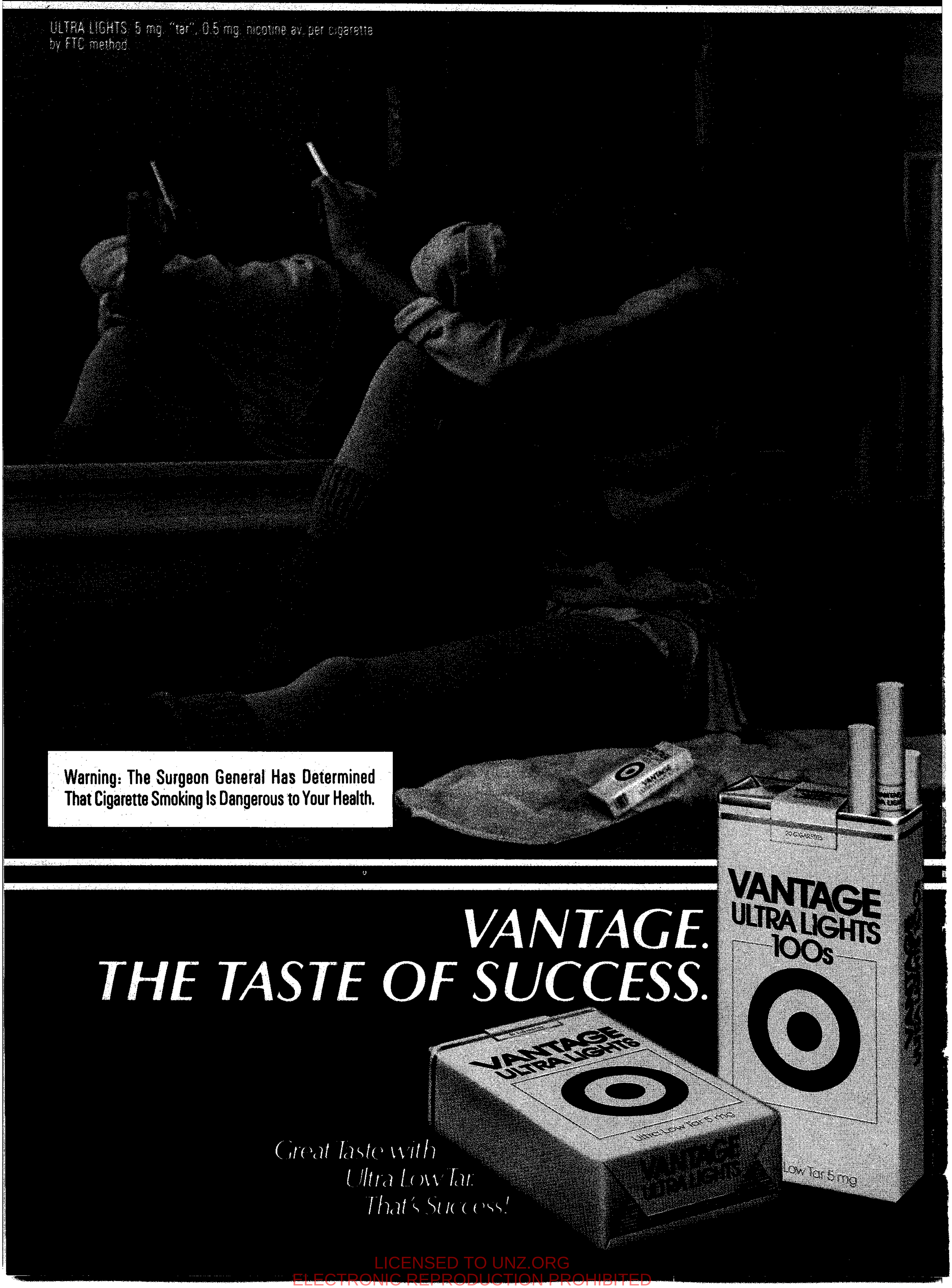 ULTRA LIGHTS: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Democrats Try Some Unconventional Convention Fund-Raising

THE DEMOCRATS ARE making an end run around the federal law that prohibits corporations from contributing to presidential conventions.

After a Washington magazine, the *National Journal*, announced it would publish a newspaper at both 1984 conventions, Democratic convention committee counsel Cyrus Gardner suggested that the *Journal*—a corporation—pay a fee to become the convention's "official" paper.

Gardner said that the idea had "flown like a lead balloon." Still, last week the party-convention office confirmed that San Francisco's Host Committee and the national committee are seeking royalty deals with firms around the country to produce souvenirs like convention T-shirts. The Democrats also plan to solicit "corporate sponsorships" to cover city convention costs, according to Gardner.

Republican-party sources said they hadn't tried to sell their convention this way, because, as they understand it, only the host city is allowed to raise corporate money, to defray its convention costs. Replied a Democratic-party spokesman, "The law only says we can't use licensing money for the *convention*. What we will do is put some of this money into our account for non-federal campaigns, where we are allowed to spend corporate funds, and the rest will go to the Host Committee."

One election-law expert commented, "I guess the law technically may allow them to raise money *on* the convention, even though they can't raise money *for* it. But I really don't think that the intent of the law was for them to be able to solicit corporate funds."

Acid Rain Hurting City?

WHAT CAUSES THOSE ICICLE-LIKE FORmations that hang year-round from subway entrances and the city's bridges and underpasses? Not the cold and damp but acid rain, startled city officials heard last week from Dr. Michael Oppenheimer, senior scientist at the Environmental Defense Fund.

Speaking to the mayor's Council on the Environment, Oppenheimer contended that the drippings were really stalactites formed by acid rain's leaching of stone structures. Some experts question the effects of acid rain. Still, David Gurin, the city's deputy transportation commissioner, has asked his engineering staff to investigate.

Golfers Get Competitive

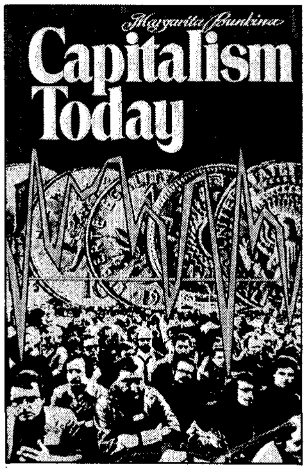
IF AMERICAN EXPRESS CHAIRMAN JAMES Robinson III is teed off at his number-two man, president Sanford Weill, it may be because Weill got to tee off in a foursome with ex-president Gerald Ford in this month's Bing Crosby golf tournament, while Robinson's amateur counterpart was a Florida surgeon.

"Jimmy has played in the Crosby for many years," explained one competitor, so his subordinate's star pairing in his first appearance made Robinson "so hot he could hardly wait to fly back to New York." "Ford used to be on the Shearson board," the golfer pointed out. Amexco acquired both Shearson and Weill, Shearson's brash dealmaker chairman, in 1981, and insiders have been waiting for sparks to start flying.

Adding sporting insult to injury, Robinson's handicap is nine, Weill's sixteen. "Sandy's just a duffer," the source said.

Ford: *A new golf buddy.*

Wolf: *Give him a break.*



Tract: *Just like the* Times?

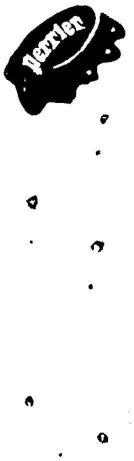
Oil Consultant Joins I.R.S.

BIG OIL MAY NOW HAVE A FRIEND AT THE I.R.S. in Norman Bolz, the tax agency's new associate commissioner for policy and management. At least, some administration insiders suspect so, pointing out that Bolz, a former tax adviser to Gulf Oil, reported for work in January—but stayed only long enough to say he was off to Saudi Arabia for his most recent employer. That's the American/Saudi Business Roundtable, a group Bolz headed that counts Exxon and Mobil among its 50 members. "He was wrapping up his affairs for them," said I.R.S. spokesman Thym Smith, who added this was allowable since Bolz was being paid as a "consultant" to the agency until he "officially came onboard last week." One insider said Bolz will deal with such issues as taxing offshore-oil profits, but Smith denied this was the case.

Publishing Notes

THE LAWYER FOR ALAN LANDSBURG, producer of NBC-TV's three-year-old sitcom *Gimme a Break*, is threatening to sue WCBS-TV sportscaster Warner Wolf over his new memoir, *Gimme a Break!* Though Wolf says he first uttered his signature phrase on TV in 1969, Landsburg claims *he* owns it. McGraw-Hill, Wolf's publisher, has no plan to pull the book. . . . Handed over to the State Department by the Grenadan invasion troops: *Capitalism Today*, a 1983 book published by the Soviets and apparently distributed around the island. One State Department staffer said that chapter subheads like "In the Bog of Reaganomics" made the tract sound "like the New York *Times* in an election year."

Photographs, top and center: A.P./Wide World.



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The National Interest/Michael Kramer

THE FIRST TEST

A Small Town in Iowa

LE MARS, IOWA

IT'S NOT THE LINCOLN BEDROOM, BUT beyond that I concede nothing. A real, live president of the United States slept here—never mind that it was Jimmy Carter, or that, actually, Carter stayed in this room *before* he became president.

I am in Room 31 at the Amber Inn Motel, in Le Mars, Iowa, a small, fairly typical midwestern town about 25 miles north of Sioux City near the point where Iowa, Nebraska, and South Dakota meet. A bronze plaque on the door says, PRESIDENT JIMMY CARTER SLEPT HERE: FEBRUARY 26, 1975. It's not the original plaque. That one was stolen—the one that abbreviated "president" as PRES. The Amber Inn's managers, Vince and Mary Jo Fitzgerald, were saving a few bucks back then. But times are better now, and the Fitzgeralds have pulled out all the stops. Maybe they figure Jimmy Carter is the only president they'll ever have. "Actually," says Mrs. Fitzgerald, "Dear Abby stayed with us, too, and she was a lot more popular."

Carter had come to Le Mars nine years ago because he was desperate for a speaking date. Along with an audience, he got a boutonniere, a car wash, a movie pass, and a coupon for a free pizza. In return, Le Mars became famous for being the first place outside Georgia to support the man who would become president. At least, the town's Democrats achieved that distinction: Le Mars, like most of Iowa, is Republican heaven, and when the general election rolled around, Jerry Ford beat Jimmy Carter by just over 700 of the 3,000 votes cast.

I've come to Le Mars and its surrounding villages to see how the people are doing and to learn their reactions to the latest crop of Democratic hopefuls, just two weeks before the Iowa caucuses, the first test of the 1984 presidential season.

Not much has changed since my last visit, four years ago. The population is virtually the same—about 8,200—and Le Mars weathered the recent recession with little difficulty. A Ford dealership was lost, and an International Harvester outlet went under—but the I.H. facility was doomed anyway: Once you've saturated the market by selling an $80,000 combine to every farmer in sight, there's not much potential for future business.

The Hart beat: *Making the case in Tipton, Iowa.*

Le Mars is a friendly place. On a marquee above the Hi Lite Lounge, a local woman named Marla is encouraged to GET WELL SOON, and the gasoline jockeys will clean your windshield without your having to ask. It's a thrifty city, and it believes in conversions: The library used to be a grocery store; the city hall was once an automobile showroom. It was not suprising that Jimmy Carter impressed the Le Mars area with his fiscal conservatism—something he proved straightaway by sharing Room 31 with Jody Powell, a move that saved them $6.

Given western Iowa's frugality, it figures that John Glenn—the most conservative Democratic pretender—would be doing well here. He isn't. In fact, while each of the Democratic candidates seems to have his partisans in Le Mars, I couldn't find anyone excited about Glenn. The polls still say Glenn will come in second in Iowa, but he won't in Le Mars, and I wouldn't be surprised to see him nose-dive statewide as well. The fact that Glenn's Des Moines headquarters is in a Red Cross building seems prophetic.

The Glenn story in Le Mars mirrors his general collapse. He has little organization in western Iowa, and those few people who've heard him speak seem routinely turned off—the more so because Glenn's hero status invariably raises his audiences' expectations. And, as happens too often with the Glenn campaign, its timing is off: In Le Mars, Glenn's daughter stood in for her father, but she came on Super Bowl Sunday, and the Le Mars *Sentinel* was exactly accurate in describing the turnout as a "handful": Only five people showed up.

As in most places, Walter Mondale is the clear front-runner in western Iowa. Mondale was born and raised only a mile from Iowa's northern border, with Minnesota. "Everyone knows him," says Roxanne Conlin, Glenn's most prominent Iowa supporter. "Fritz is like our third senator." "Mondale did his work here early," says John Law, who's for Alan Cranston. "About two decades early."

But Mondale's support is without passion. In most areas, it's the unions that are pushing his candidacy. Organized labor has hundreds of phones dedicated to reach voters who might be for Mondale, and its more fired-up members are manning those phones day and night. Despite Mondale's institutional support, says Larry Schmitz, news director of Le Mars's radio station, "there's hardly any excitement for any of the candidates, and certainly nothing that rivals the fever generated by the Kennedy-Carter feud of 1980."

Almost everyone familiar with Iowa politics predicts a low participation in the caucuses on February 20, in part because the candidates have failed to spark much interest, in part because the first round of the state's high-school basketball championships will be played the same evening—and Iowa takes its basketball very, very seriously.

Depending on whom one talks to, a decrease in caucus participation will either help or hurt Mondale. "It can hurt

Photograph: A.P./Wide World.

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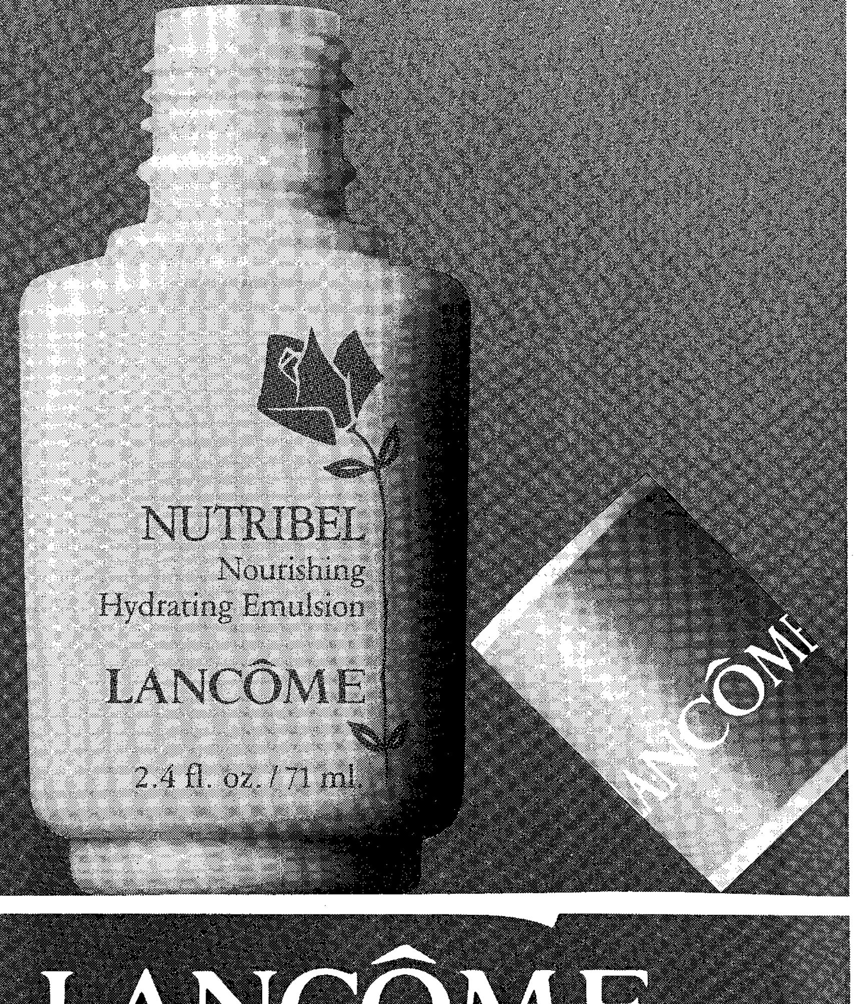

LANCÔME
PARIS

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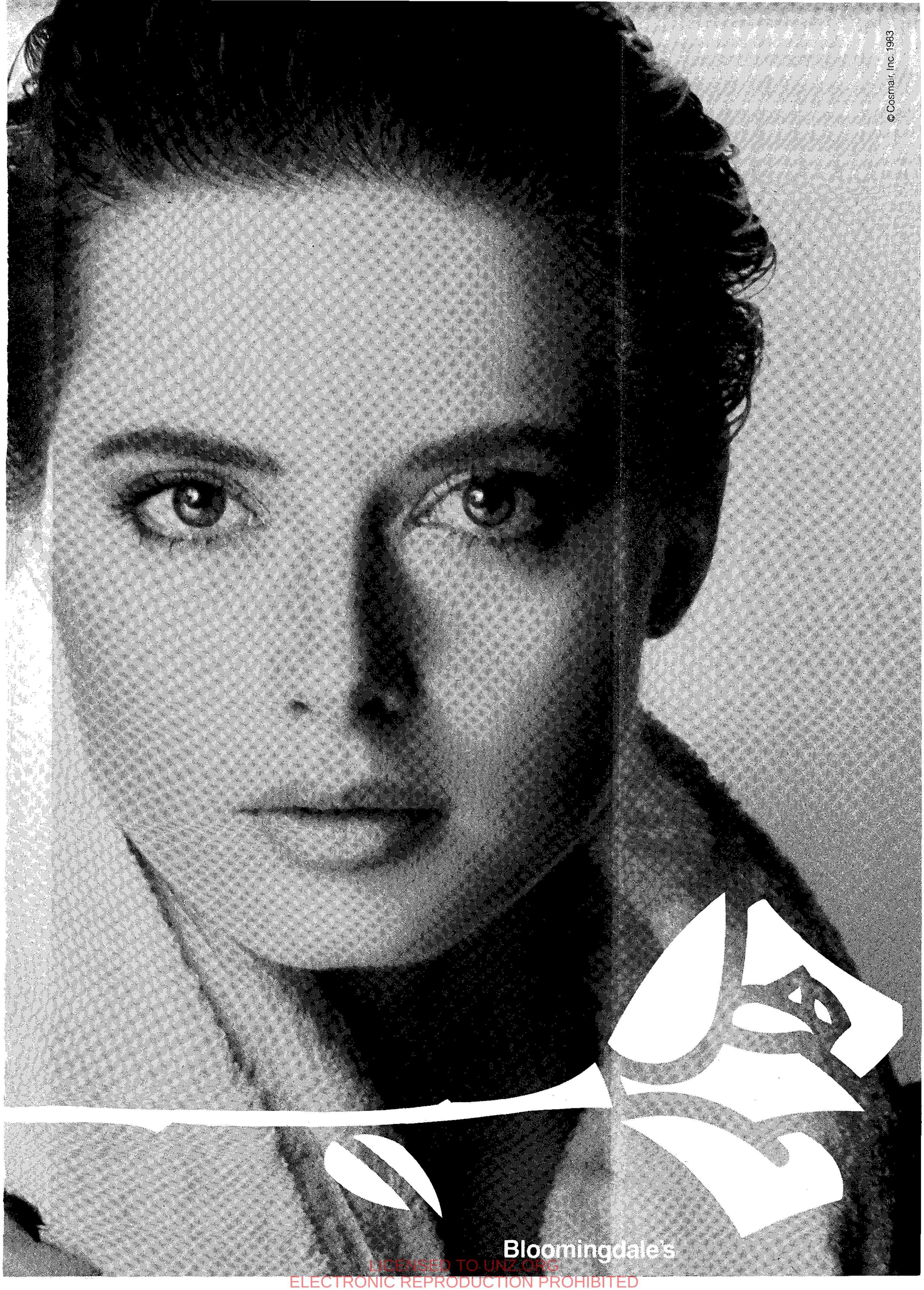
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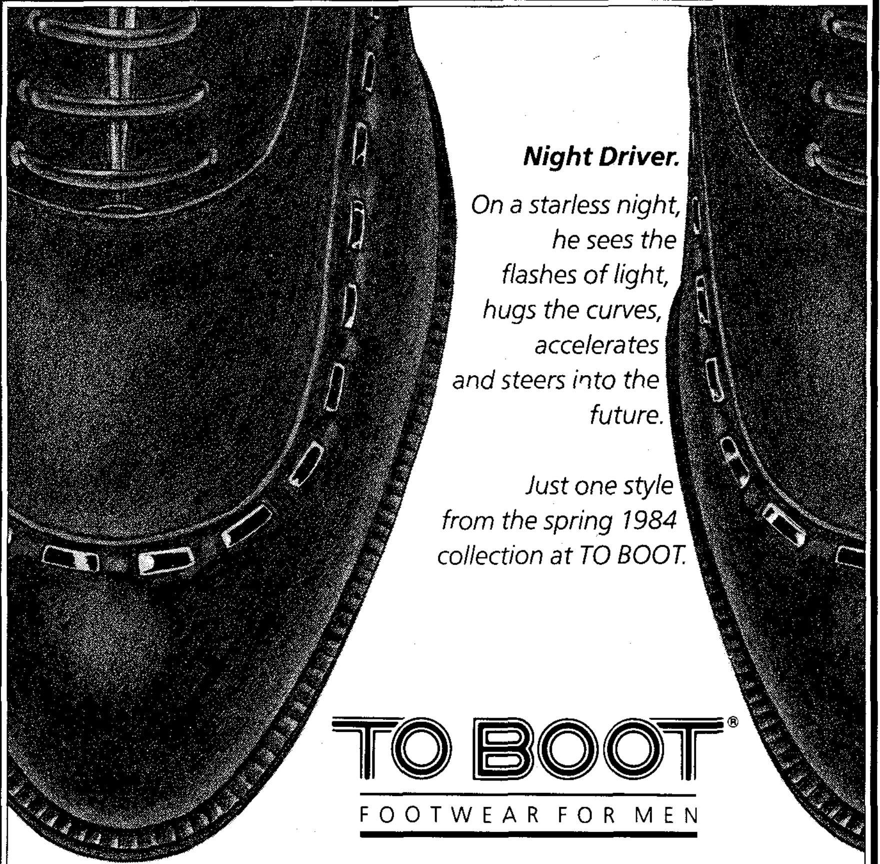

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The Rink
AT ROCKEFELLER PLAZA

him a lot," says Ron Stopak, the Democratic chairman of Plymouth County (Le Mars is the county seat), "in the sense that the real, manic activists for Cranston and Hart will attend the caucuses no matter what." On the other hand, says Jeff Neary, Mondale's man in Le Mars, "our union and party support should ensure that it's *our* folks who make it out to vote that night."

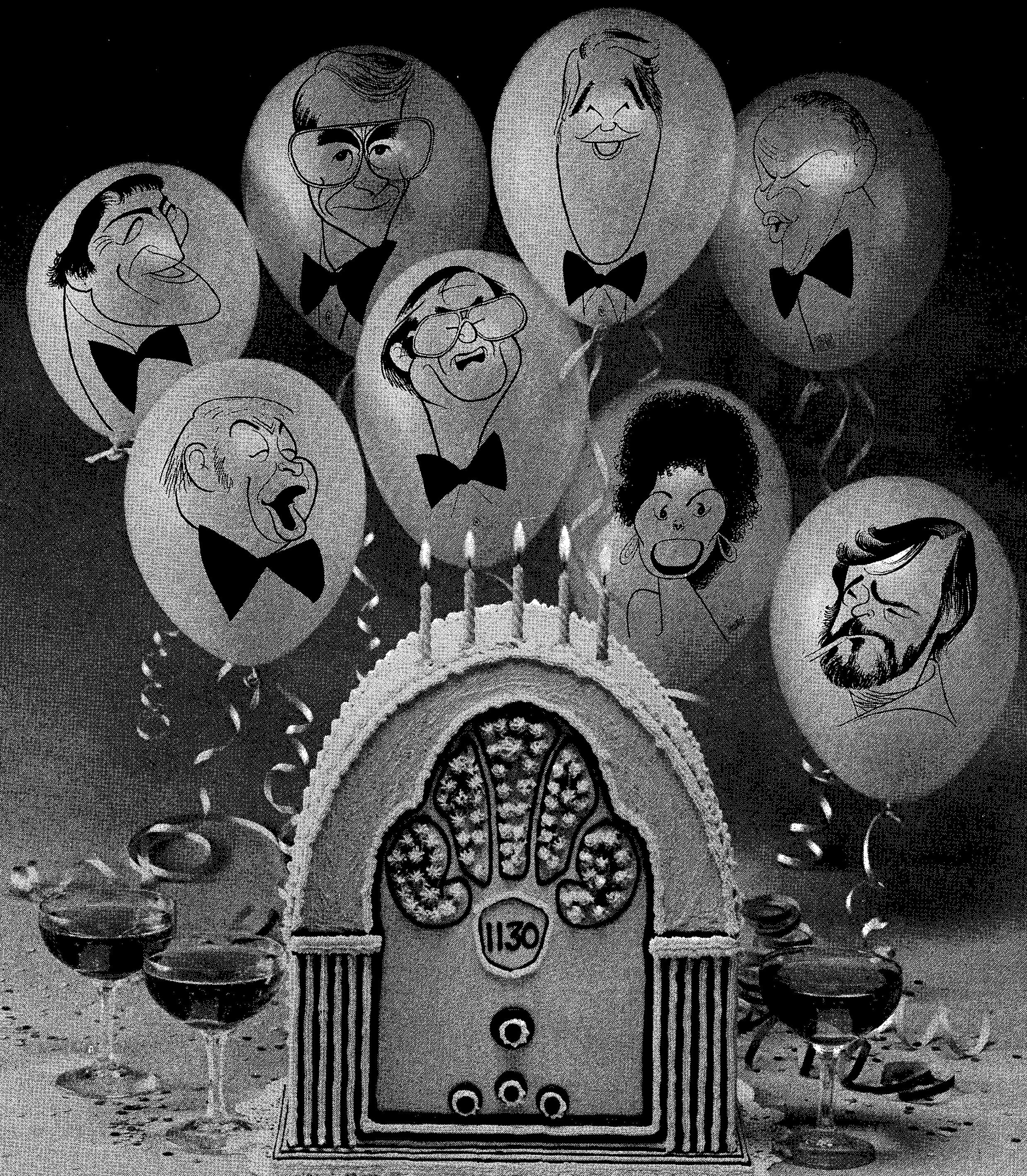
A betting man would hedge against Mondale, although he appears in no danger of actually losing the caucuses statewide. There are two reasons for caution. First, as a key Mondale backer in Sioux City says, "Fritz blows my mind when he says we have to go back to the way things were before Reaganomics. No one wants that—not even me, and I'm for the guy." And, second, in recent weeks, Mondale hasn't been as visible in Iowa as some of the other candidates. "People tend to favor the guy they see," says Jeff Neary. "Hell, I'm Mondale's representative here, and even I was somewhat impressed that Hart came to see us. Tell you the truth, if I were convinced that Hart was a viable candidate against Reagan, I could be for him instead of for Mondale."

Gary Hart. For over a year, Hart couldn't get arrested—not in Iowa, not anywhere. But these days, Hart's the one they talk about in western Iowa. I wouldn't be surprised if Hart finished second to Mondale next week. "Some of it is just that he's cared enough to come," says Clayton Hodgson, a key Mondale supporter in Sioux City. "And some of it is just people saying, 'Hey, we like Gary, and we want to encourage him. He can't win this year, but we want him to know that we're eager for him to try again next time.'"

Cranston, too, is doing well in Iowa at the expense of Glenn. "Some of us are for Cranston because of the nuclear issues," says Mark Minor, a professor of English at Westmar College, a Methodist school in Le Mars. "And some others just want to keep Mondale's feet to the fire. Mondale's been supercautious, and he's been promising everything to everybody. Maybe we can help force him to take some stands—and that's the only way he'll have a chance of beating Reagan in the fall."

The only other candidate generating any action in Iowa is Reubin Askew, the former Florida governor whose anti-abortion stand is attracting help from the Right to Life movement. Under Iowa rules, anyone who attends a caucus on February 20 can register for the party of his choice. Askew is counting on a lot of Republican Right to Lifers, who don't have a contest in their own party, to turn out for him at the Democratic caucuses. But Askew isn't perfect on the issue, and the Right to Lifers who attend the Democratic caucuses will have to face the

Eleven Three Oh Turns Five Oh!



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scorn of liberals angry at anti-abortionist efforts to defeat local Democratic candidates in recent elections. Rather than raise the flag for Askew in front of their neighbors, the Right to Lifers may stay home and wait to vote for their real hero in November.

With Glenn fading everywhere, the temptation is to look elsewhere for a race, rather than simply concede the nomination to Mondale. If Cranston—or, more likely, Hart—finishes second in Iowa, the media will have the challenge it relishes. There's only a week between Iowa and New Hampshire, but Hart already shows signs of creeping up there, and a second place in Iowa would give him a big boost. And while Hart has virtually nothing going for him in the South, where there will be a flurry of primaries two weeks after New Hampshire, he could do well in Massachusetts, which will also be contested on that Super Tuesday, March 13. And one can be sure the press will play up a strong Hart showing in Massachusetts just to keep the race alive.

With everyone focusing on the Democratic race in Iowa—and elsewhere—it is easy to skip by the crucial fact: Iowa is a near-solid lock for the Republicans in November, and Ronald Reagan does well here even among Democrats.

Most Iowans are well educated and conservative. Their divorce rate is among the nation's lowest; the electorate is America's most literate. Iowa has more cropland than any other state, and most Iowans live on farms or in small towns.

Iowa's farmers are in trouble. "Many of us are overextended and deeply in debt," says Harvey Homan, a grain merchandiser in Remsen. "Land values are way down, and Reagan's licked inflation—which can be bad for farmers because most of them have always counted on inflation to bail them out." "It's the floating interest rates that are killing us," says Glenn Gregg, a Hawarden farmer. "If they go up any more, I'll be dead. I voted for Reagan in '80, but not again. He hasn't done anything to get the rates down, and it just doesn't cut it with me when he says it's the Democrats that got us into this mess."

But Gregg seems to be in the minority. Most of the farmers I've spoken with in western Iowa have bought the president's pitch, hook, line, and sinker. And, without exception, those who share this view are worried most about Walter Mondale. "I'm pretty much a dove on foreign stuff," says Bill Corry, a western Iowa farmer. "But I think I'm like most folks around here in that I'm really scared about the interest rates and the deficits. And how can anyone really believe that Mondale's the one who can bring them down? You gotta be on something to buy that." ■

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The Bottom Line/Jack Egan

OIL STOCKS SHOW ENERGY

Rewards of the Big Chill

WE'VE SEEN ONLY A LITTLE BIT OF 1984, but so far it's been dismal for the stock market. Yet shares of energy companies rallied throughout January, and the recent sharp decline in stock prices has hurt this group less than other parts of the market.

The oil-and-gas index on the American Stock Exchange climbed more than 15 percent between the last week in December and the beginning of February—and the index is still up more than 10 percent, while the Dow Jones industrial average has dropped by about 10 percent over the same period.

Two factors—one economic, the other atmospheric—lie behind this relative strength: A new wave of merger mania has triggered speculation in oil shares, and the cold winter in the United States has firmed oil prices worldwide.

Highlighting the latest round of consolidation in the oil industry is Texaco's $10-billion bid for Getty Oil, the largest takeover ever. But there are other players in the merger game as well. Royal Dutch/Shell is currently making a bid for the 30 percent of Shell Oil stock it doesn't already own. And Gulf Oil, the target of a proxy fight late last year, is also considered a takeover possibility. Although the challenging group, led by Mesa Petroleum chairman T. Boone Pickens, lost the contest to Gulf's management, the group still retains 13 percent of the company's stock, making Gulf vulnerable to another bid.

These developments have encouraged investors to place bets on what they believe are other buy-out candidates, including Amerada Hess, Superior Oil, Union Oil, Kerr-McGee, Louisiana Land, Phillips Petroleum, and Standard Oil of Ohio. Even Texaco, despite its size, may be acquired. The Bass family, of Texas, now owns more than 9.8 percent of the company, according to recent filings with the Securities and Exchange Commission.

Where does all this end—with an Exxaco or a Texxon?

"The potential for further acquisitions is somewhat limited," says Barry Good, oil analyst for Morgan Stanley. "Every time you have a transaction, there is one less buyer out there," he notes. And despite the Reagan administration's lax attitude toward big mergers, at some point antitrust considerations will limit the number and size of the deals that will be approved, Good believes.

Merger mania: *Big oil may get even bigger.*

But even a few more announcements in the oil industry could set off "another round of merger fever in the stock market," according to Merrill Lynch oil analyst Constantine Fliakos, sending oil shares higher.

It's not just the urge to merge that has spurred investors. Oil profits have also improved, and world demand for oil is growing again. The record cold weather that hit the United States in December has meanwhile kept prospects sunny for the oil companies by propping up home-heating-oil prices.

Given the current picture, it is hard to believe that just one year ago worldwide oil prices tumbled and gasoline prices dropped below 99 cents a gallon. In March, the Organization of Petroleum Exporting Countries cut their average price from $34 a barrel to $29 and set a production ceiling of 17.5 million barrels a day. While skeptics predicted that prices would crack again, the OPEC agreement has managed to hold.

A new test will come in the second quarter of this year, a period in which demand is traditionally soft. Another production cut of at least 500,000 barrels a day by OPEC will be required to maintain price stability. The guessing is that Saudi Arabia, as the "swing producer," will make all the production cuts itself rather than risk another free-fall in prices.

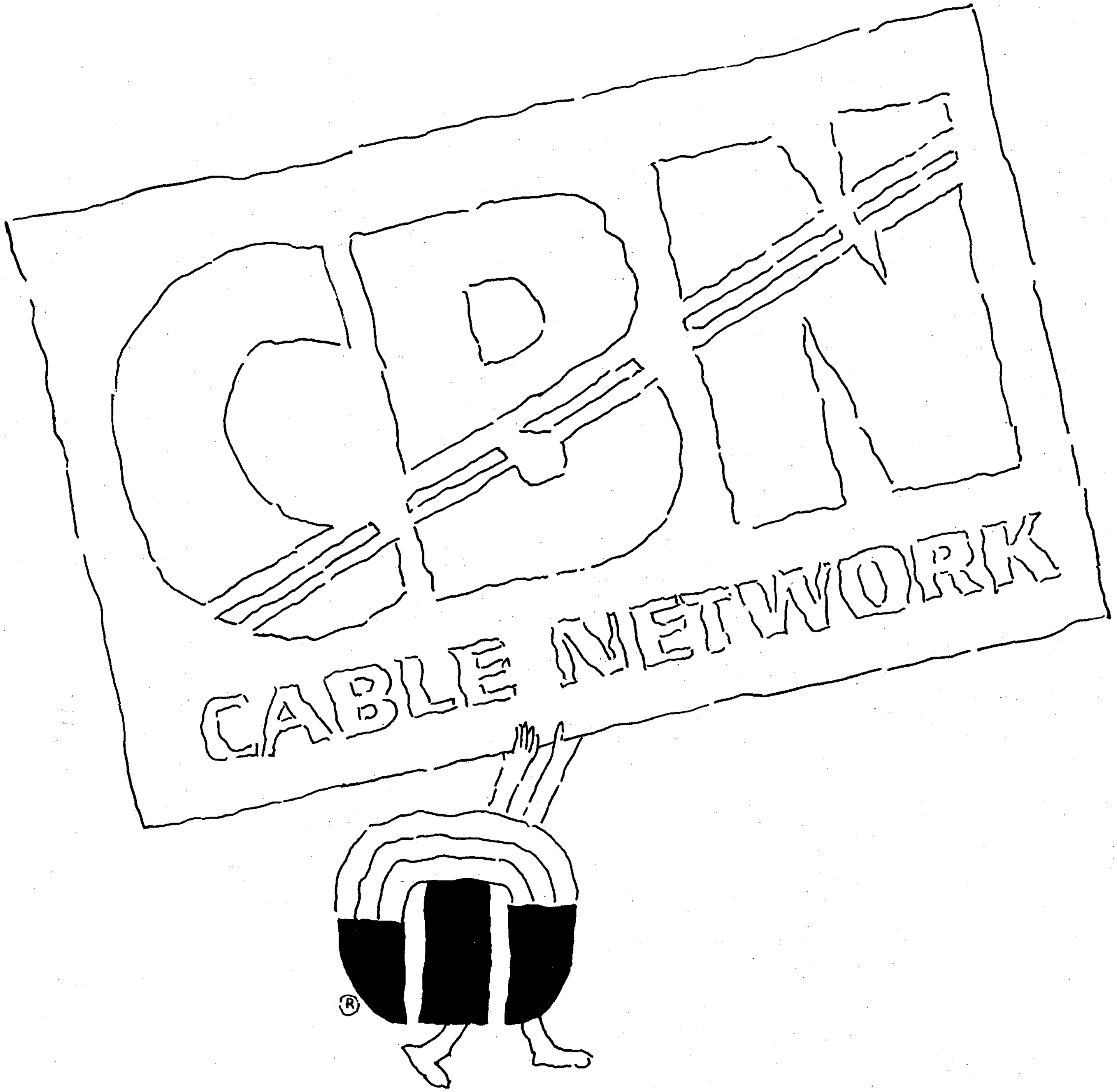
The wild card is the long-running Iran-Iraq war. Tensions between the two countries have recently been exacerbated, with Iraq threatening to bomb major Iranian cities. If this occurs, Iran is likely to cut off access to the Strait of Hormuz, one of the world's most important oil-shipping lanes. Such an event would be certain to send crude-oil prices higher temporarily, sending oil-share prices surging as well. On the other hand, a settlement of this three-and-a-half-year war would be a depressing influence on oil prices. But hardly anyone expects this to happen soon.

So what is the outlook for energy stocks? Morgan Stanley's Good believes that "takeover candidates are selling at premium prices, and someone is going to be disappointed." Instead, he recommends purchase of major oil companies like Exxon, Standard Oil of California, Mobil, and Standard Oil of Indiana. "These are fairly valued, and these companies should do better than the overall market when it reverses itself."

Fliakos, of Merrill Lynch, also recommends purchase of "quality majors" like Socal, Standard Oil of Indiana, Mobil, and Atlantic Richfield. But he believes that if another major increase in oil-stock prices occurs, investors should consider selling during the rally. "Profit taking would be appropriate, since there will then be renewed concerns that oil prices might tumble," he says.

For the investor looking for capital gains and a longer-term profit opportunity, the high level of oil-stock dividends is also extremely attractive. Many of the big firms are yielding between 6.5 percent and 8.5 percent. Atlantic Richfield recently raised its dividend by 25 percent. The risk of significant declines in oil-stock prices from current levels is probably minimal. These high dividends, combined with the possibility of some handsome capital appreciation over the next few years, make oil-company stocks appealing to the conservative investor who is willing to be patient. At the same time, some unpredictable development could suddenly send share prices soaring. Which means that, for the investor depressed by the current market, energy stocks may provide an opportunity for near-term and long-term gains. ■

Illustration by David Suter.



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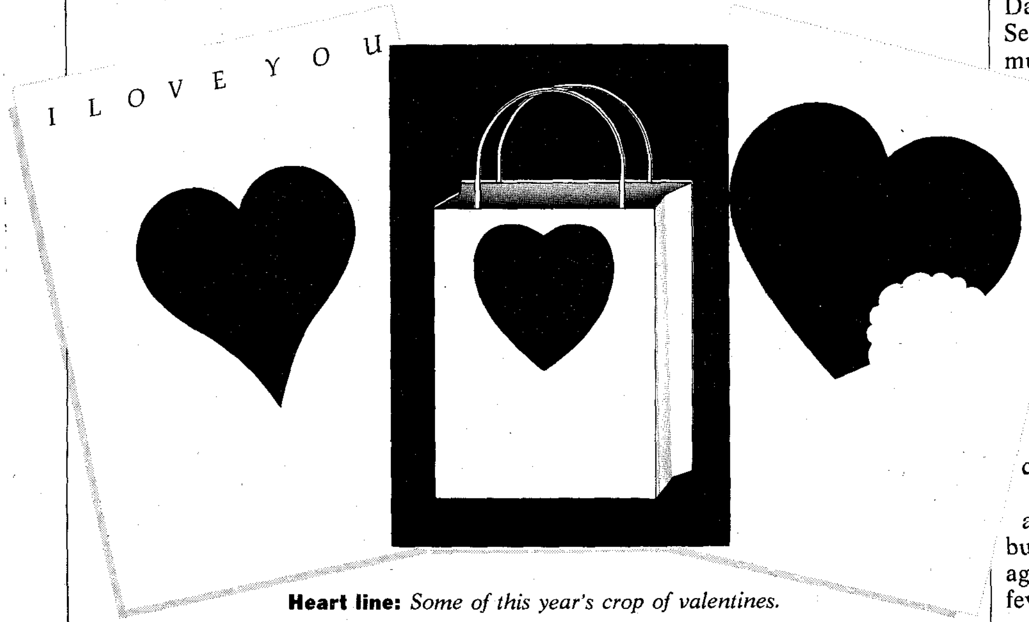
LOVE FOR SALE

You Gotta Have Cards

BAD NEWS, MOMS, WIVES, GIRLFRIENDS. When it comes to Valentine's Day, you're (respectively) second, third, and fourth fiddles. On that most romantic of occasions, it's American teachers who are, well, in the cards.

Last year, Americans exchanged 900-million valentines, 2.7 billion Christmas cards, 1.5 billion birthday cards—and 7 billion cards altogether. We sent bushels of Easter cards, Mother's and Father's Day cards, Thanksgiving cards, and cards commemorating lesser holidays as well as anniversaries, deaths, and other, less permanent departures. We dispatched cards in honor of Grandparents Day (the first Sunday after Labor Day, declared a national holiday in 1978—guess who lobbied for that?), cards that said, "Get well," "Sorry," or "Keep in touch," even cards that offered congratulations on buying a new car or sticking to a diet.



Heart line: *Some of this year's crop of valentines.*

Last year, the self-styled "social expression" industry accounted for 40 percent of all mail flowing from household to household as Americans expressed themselves to the tune of $2.5 billion. "No question, Americans are the biggest social expressers in the world," says Frank Braconi, director of research at Business Trend Analysts. "People in the habit of social expression can zip off hundreds of cards a year."

And those in the habit can choose from hundreds of thousands of cards. For Valentine's Day alone, manufacturers churned out 3,000 designs, estimates Gary Smith, executive vice-president of the Greeting Card Association. Cards of endearment, once virtually the only valentines marketed, still sell the best. But now, because of all the less-than-forever relationships, there are alternatives.

"The standard formula for a successful valentine used to be that it was largely red, pink, or white with hearts, flowers, or cupids," says Nancy Matheny, marketing-communications manager at Hallmark—which is to greeting cards what Campbell's is to soup. "But recent research shows a new acceptance for designs that are less cluttered with motifs and less frilly than in days past. There's an acceptance of new, offshoot colors—rich mauves and burgundies and, surprisingly, blues. Cupids especially are a little on the outs these days: It's hard to give them a contemporary treatment.

"We think the influx of working women has affected card styles," Matheny says. "People still buy sweet traditional rhymes of love. But on the whole, cards today are trendier, more sophisticated, and less flowery. Prose is gaining on poetry."

So is blankness, cards with stylized graphics on the cover—contemporary cityscapes are big—and an empty page inside. Humorous and gag cards are also gaining. Hallmark has a new Lite line, which promises to be a third less serious than its regular greeting cards. "Would you be my Valentine?" asks one on the outside. Open it for the zinger: "It's a thankless job but somebody has to do it." Another sports a wooden shoe with a heart in it. Inside: "Wooden shoe like to be my Valentine?"

There's also a new crop of "activity" cards: fill-in-the-blanks, crosswords, or puzzles the recipient must assemble in order to read the message. "These appeal to people who want fun but not much romantic involvement," notes Matheny. And for traditionalists, there are new, laser-cut valentines reminiscent of the fragile paper-lace ones of the nineteenth century. This Valentine's Day, the average card will fetch $1. Seven dollars will get you an electronic musical message, $10 a perfumed card with a small vial of Revlon's Jontue tucked inside.

Most cards are designed to appeal to women, who buy at least 80 percent of them, including those for their husbands to send. A card's looks attract a shopper; its message sells her. And card buyers are not brand-loyal. "No one turns over a card to make sure she's buying a Hallmark," says Matheny. Nonetheless, Hallmark keeps hammering home the suggestion with its "when you care enough to send the very best" ads.

People living in the northeastern and north-central parts of the country buy more cards than the national average; Southerners purchase 30 percent fewer than the norm. Heavy card consumers tend to live in their own homes, in the suburbs, come from large families, be between 35 and 54 years old, and have an average household income of $30,000. (The fascination with cards seems to taper off with higher and lower incomes.)

The "social expression" business began in the mid-1800s, when literacy had become widespread and the printing press had been perfected. The industry took off in 1840, when the Penny Postage Act was passed in England. It was there, in 1843, that the first commercial Christmas card was printed.

Hallmark, the house that cards built, got its start in 1910 when eighteen-year-old Joyce Hall left the small Nebraska town where he and his brothers owned a struggling gift-specialty shop and headed for Kansas City with a couple of shoe boxes full of picture postcards. Today, the company—which changed its name from Hall Brothers to Hallmark in 1954—turns out 10 million cards a day

Talking to a sympathetic ear can lower your blood pressure.

Fido has some pretty impressive talents. He can fetch. Roll over. Shake hands. And improve your health.

Researchers have found that in the presence of pets–dogs, cats or even a tank of fish–people tend to talk slower, smile more and relax.

The study showed a 12 to 15 percent drop in blood pressure when patients were in the company of pets.

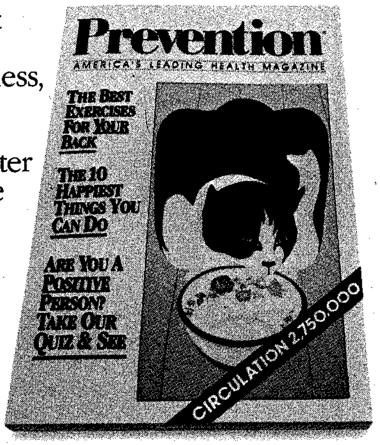
Every month 2.75 million† Prevention subscribers are offered surprising and innovative insights into the subject that interests them the most. Good health.

With breakthrough articles on fitness, diet, exercise and nutrition.

It's no wonder Prevention is read more than such giants as Redbook, Better Homes and Gardens and Ladies' Home Journal.*

If you're looking to reach a loyal audience of active, self-reliant people, call us at Prevention.

We're all ears.


Prevention
AMERICA'S LEADING HEALTH MAGAZINE
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ARE YOU A POSITIVE PERSON? TAKE OUR QUIZ & SEE
CIRCULATION 2,750,000

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30% - 50% OFF
THE MARKED TICKET PRICE
• on all plants • in all sizes • in all varieties!

2ND ANNUAL WINTER GREEN SALE!

With first quality indoor plants and clearance items available now at our fantastic winter sale prices, can spring be far behind?! Come in now through February 13th, or while supplies last and warm up to our entire inventory of beautiful plants, trees and decorative containers for up to half the price!

ALL SALES FINAL!

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Major credit cards accepted.

The New Terrestris®
Specialists in indoor plants that survive.
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OPENING IN MARCH
MONTVALE, N.J. & STAMFORD, CT

NATIONAL FURNITURE'S WASHINGTON'S BIRTHDAY SALE

NO HATS
NO HORNS
NO BALLOONS

JUST GREAT SAVINGS

10-70% OFF!
our regular low prices

Some Washington's Birthday Sales are big, noisy affairs. Ours just saves you money...in its own quiet way. Now through February 20, you can save 10-70% on every bedroom, living room, sofabed...every-thing National Furniture sells.

Pick a red-tagged item from our huge selection of *floor samples* and *in-stock* items and save 10-40% off our regular price. Choose a piece with our exclusive Automatic Markdown Tag and save 30-70%. Or select furniture with our regular tag alone and take 10% off.

Save now and celebrate at National Furniture...where beautiful rooms begin.

national furniture

ON 29TH STREET BETWEEN PARK AND LEX ■ (212) 685-8071
OPEN 7 DAYS ■ PAYMENT PLAN AVAILABLE ■ MASTERCARD ■ VISA
National includes a WRITTEN WARRANTY. Why buy furniture without it?

and millions of other stationery and gift items, including paper plates, napkins, and guest towels, puzzles, plaques, candles, wrapping paper, ribbon, books, toys, jewelry, and photo albums.

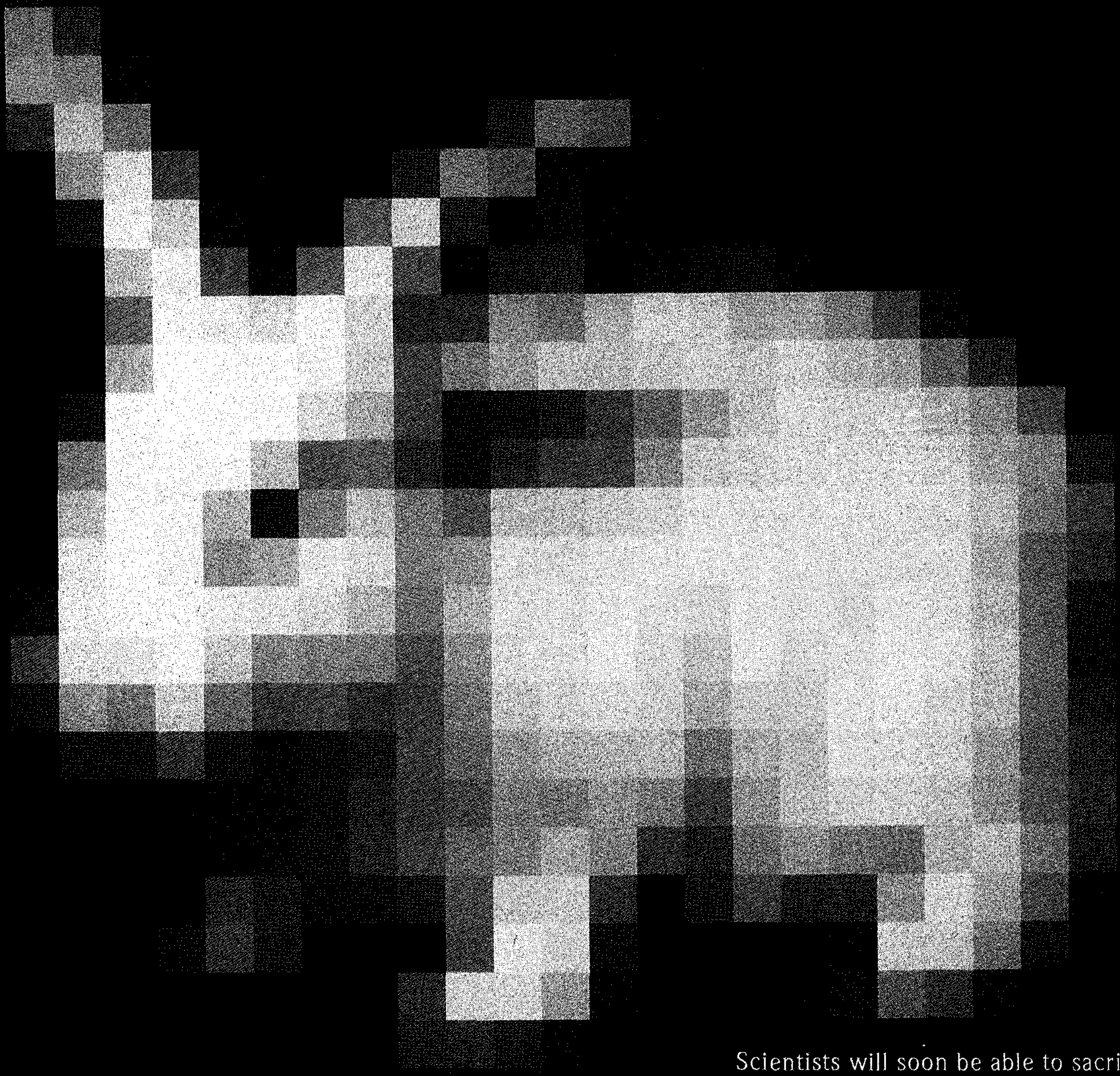
Card manufacturers celebrated one boom year after another until the early 1970s, when the Vietnam War polarized the country, the divorce rate rose and the birthrate dropped, and a "siege mentality, a me-first attitude prevailed," says the card association's Smith. Sales slumped from about 6.5 billion to 5.7-billion. They rebounded in 1977, when "the mood of our culture changed. People recognized that they'd experienced and survived some difficult times. The retreat was over."

Because it's hard to find anyone who doesn't buy cards—per capita purchases worked out to 24.9 in 1982—you might well conclude that the industry had reached the saturation point. But in fact it looks to be growing all the time. The baby-boomers are heading into middle age, a time when, apparently, people mellow, relationships matter more—and card mania strikes. The country is becoming tradition-minded again (sending cards is a traditional activity), and the population is on the move. "Ten percent of Americans relocate each year," says Ken Noble, an analyst for Paine Webber Mitchell Hutchins. "That's a ready-made market of friends to keep in contact with."

The price of cards has inched up each year, and, with 100 percent markups, so has the return for retailers. Thus, card boutiques are burgeoning, and a lot of other stores have begun to carry cards for the first time. In 1977, department stores accounted for 16.3 percent of all card sales; by the end of 1982, that had slipped to 9.3 percent. At the same time, sales in grocery stores zoomed from 3.4 percent to 9.8 percent of total card sales. "Most cards are impulse purchases," says Noble. "You grow this kind of market by making it available to people." And, ironically, the industry is looking forward to a boost from what has long been its major nemesis—the telephone. Phones account for 97 percent of all message transactions, says Smith, but the phone company's breakup and the toll hikes that are expected as a result may well send more people scurrying to the card racks.

The added purchases will line the pockets of Hallmark, the industry leader, with 40 percent of all greeting-card sales; American Greetings, with a 26 percent share; Gibson Greeting Cards, with 10 percent; and 150 or so small companies, many of which turn out "alternative" cards, with offbeat or risqué humor, for example. Cards featuring well-known characters such as the Peanuts gang (Hallmark) and Strawberry Shortcake (American Greetings)

Kill this rabbit.



Scientists will soon be able to sacrifice *electronic* rabbits instead of living, breathing lab animals.

Computer models of a whole electronic zoo are being designed to take the place of many of the 60 million animals used in experiments each year.

This story made news recently in DISCOVER, the newsmagazine of science.

News is what makes us different from other science magazines. It's one reason Time Inc.'s DISCOVER has the biggest circulation—875,000—of any U.S. science magazine.

Speaking of news, here's some that advertisers will love: Because of a bonus circulation of 125,000, DISCOVER is *guaranteeing* one million paid copies per month through June.

DISCOVER

THE NEWSMAGAZINE OF SCIENCE.

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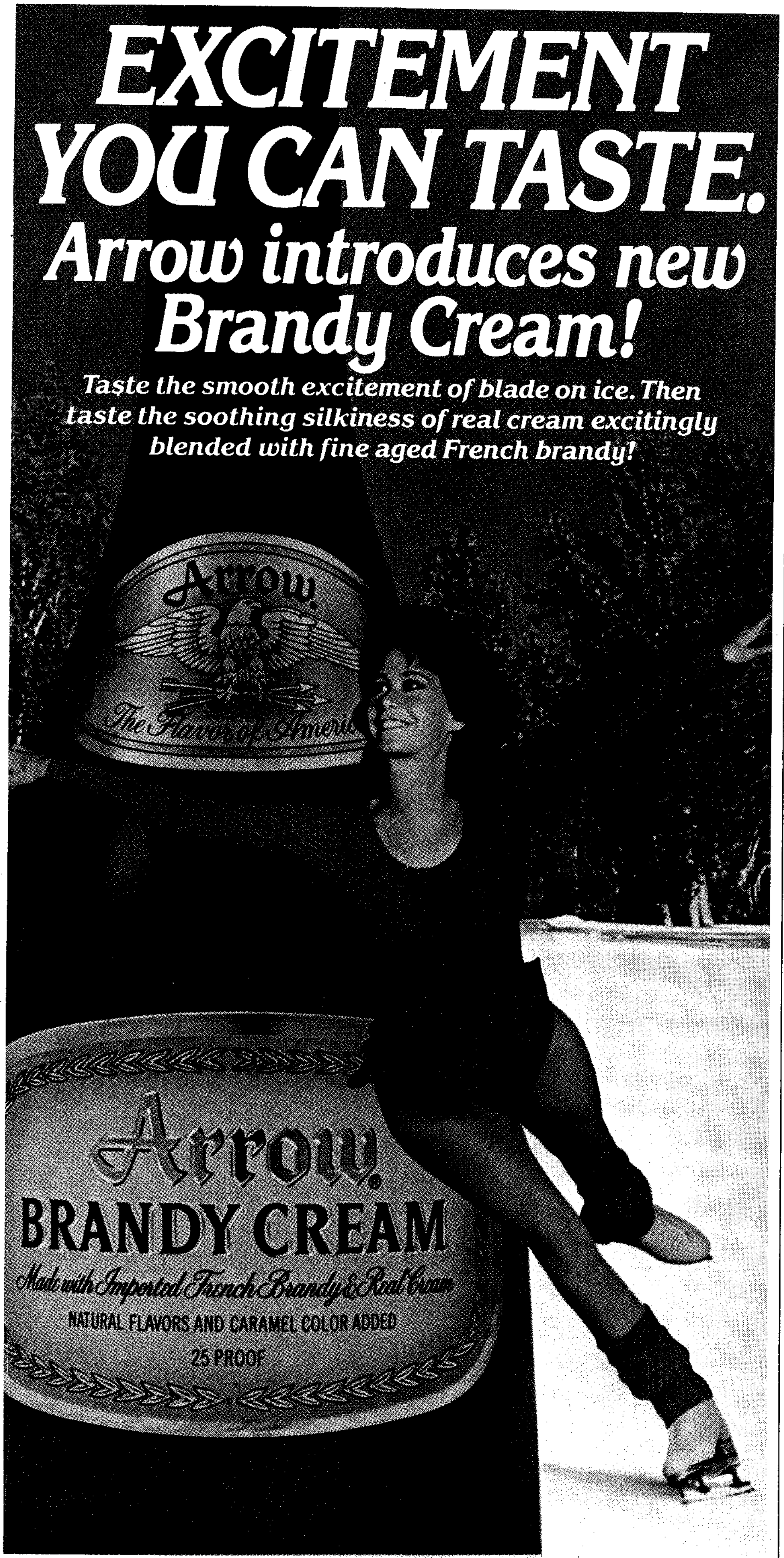

EXCITEMENT YOU CAN TASTE.
Arrow introduces new Brandy Cream!
Taste the smooth excitement of blade on ice. Then taste the soothing silkiness of real cream excitingly blended with fine aged French brandy!
Arrow
The Flavor of America
Arrow
BRANDY CREAM
Made with Imported French Brandy & Real Cream
NATURAL FLAVORS AND CARAMEL COLOR ADDED
25 PROOF

Arrow® Brandy Cream 25 Proof. ©1983 Arrow Liquors Co., Allen Park, Michigan

account for between 2 and 13 percent of total sales, with sales peaking in nonholiday periods.

American Greetings, which has grown swiftly over the last few years by turning out cards that are less expensive than Hallmark's—and offering free shipment to retailers and credit for unsold seasonal cards—has recently closed the price gap with its No. 1 rival, and perhaps the image gap as well. When the company first advertised on television, in 1981, it tried a soft, sentimental approach—but people thought the commercials were for Hallmark. So American Greetings has since taken the humorous route. In one spot, a man is shown chiseling HAPPY BIRTHDAY JULIUS in a stone wall when Cleopatra strolls by—and says haughtily, "Not enough warmth."

Cards generally reflect, if not the actual events of the times, the *Zeitgeist*. In the early 1930s, they had Depression themes. One depicted a man with patches on his clothes, wailing that the card wasn't what he'd like to send—"Ain't being poor a crime!" During World War II, cards turned patriotic. One pictured a bomber plane tied up with military-looking ribbon. In the early fifties, at the height of the Cold War, Santa was bombarded by paper airplanes; in the late fifties, he and his reindeer clung to a rocket circling the earth. In 1970, a Hallmark card reprinted the prayer of the Apollo 8 astronauts, and in the following decade, joggers and tennis nuts cropped up all over. Although most card ideas gestate for 18 to 24 months, *E.T.*-related cards were rushed onto the shelves 6 months after the movie made its debut.

In the fifties, the women represented on cards looked adoringly into their pipe-smoking-husbands' eyes. Now there are "new relationship" cards for Mom and her husband and Dad and his wife. (Though Mother's Day cards for Dad's wife address "my other mother" and "someone who's been like a mother to me," none, says Matheny, use the loaded word "stepmother.") And today, 3 percent of Hallmark's cards feature blacks or are in Spanish.

This is also the era of the come-on and the put-down. The Bittersweet line of cards conveys such sentiments as "Do you remember that wonderful time when ... Oh, never mind, that wasn't you," and "You get hives from my cat ... I get nauseous from your bull." Lyons, Ltd., another alternative-card-maker, has a raft of zingers. Its best-seller: "Sometimes life is like a cactus ... every time you turn around you meet another pr[--]k."

I, for one, wouldn't send such sour notes to my worst enemies. But the card people say they wouldn't make them if there were no demand. ▬

CREATING AN AD IS A CAREFUL, DELIBERATE PROCESS.

ALL TOO OFTEN, READING IT IS NOT.

Getting an ad produced can be torture: dragging it through all the interminable stages of revising, perfecting and approving.

But not as much torture as having your ad ignored. Which can happen in a magazine that encourages a casual reading pattern.

But there's nothing casual about U.S.News.

It's a magazine that demands an intense involvement on the part of each and every reader.

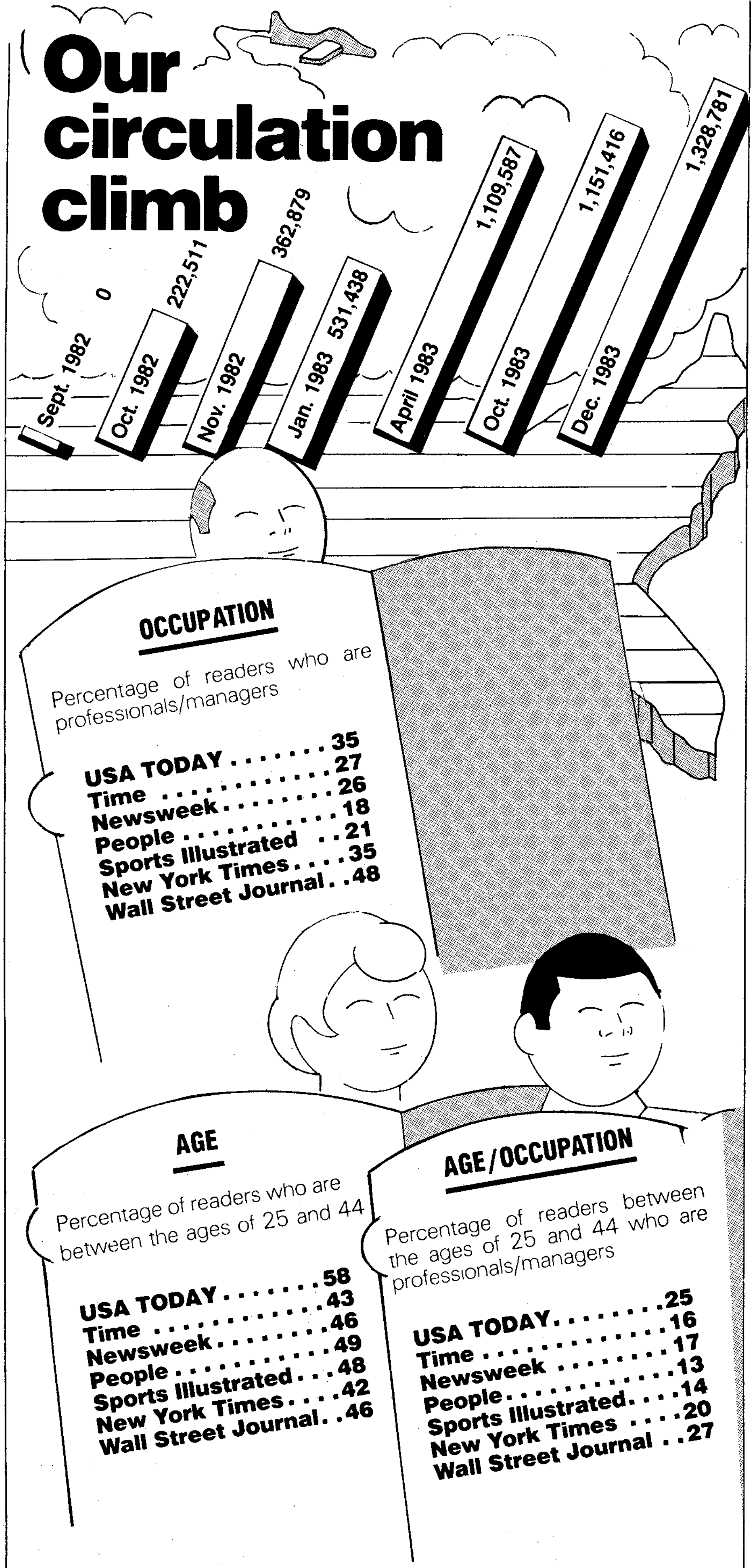
And gets it. On each and every page.

We can't promise that producing an ad will get any easier. But producing a reader who notices it will.

U.S.News
& WORLD REPORT

WE GIVE YOU THE CREAM. NOT THE SKIM.™

Our circulation climb



OCCUPATION

Percentage of readers who are professionals/managers

USA TODAY	35
Time	27
Newsweek	26
People	18
Sports Illustrated	21
New York Times	35
Wall Street Journal	48

AGE

Percentage of readers who are between the ages of 25 and 44

USA TODAY	58
Time	43
Newsweek	46
People	49
Sports Illustrated	48
New York Times	42
Wall Street Journal	46

AGE/OCCUPATION

Percentage of readers between the ages of 25 and 44 who are professionals/managers

USA TODAY	25
Time	16
Newsweek	17
People	13
Sports Illustrated	14
New York Times	20
Wall Street Journal	27

USA TODAY reader profile

Source: Mediamark Research Inc., Fall 1983 Report

PUBLISH

To readers

Dear USA TODAY reader:

Only 16 months ago, USA TODAY set out to b come THE NATION'S NEWSPAPER.

After years of research and development, tl Gannett Company committed to a major inve ment to provide this country with its first nation general interest daily newspaper.

Sixteen months later, as we move into our se ond full year of publication:

■ USA TODAY is a healthy, bouncy growi adolescent.

■ The Gannett Company is a proud, hopef optimistic parent.

Elsewhere on this page and in other recent r ports, you have seen some of the numbers that a count for the optimism.

This letter is designed to take you behind tl numbers, to report to you on the state of USA T DAY in January 1984, to share with you some of o hopes for the future.

The decision to establish USA TODAY w based on technical, financial and philosophical co siderations.

The technology was ready.

The Wall Street Journal and other publicatio had pioneered in transmitting information by sate lite. We took that state of the art one step further - to harness the "big bird" to transmit colorful pag of news and advertising on a regular daily basis.

The "bird" — Weststar III — is parked in st tionary orbit 22,300 miles above the equator. In 3 minutes, a page of USA TODAY can be beamed u from outside Washington, D.C., and pulled down s multaneously at our 22 print sites across the USA

Financially, Gannett was ready.

In the past two decades, Gannett has invest hundreds of millions of dollars in acquiring or e tablishing local or regional newspapers, broadca stations and other news and information operatio nationwide.

Your response to all those activities has mac Gannett a prosperous, vibrant $1.5 billion a yea company, with 16 years and 64 quarters of consec tive earnings gains.

ING REPORT

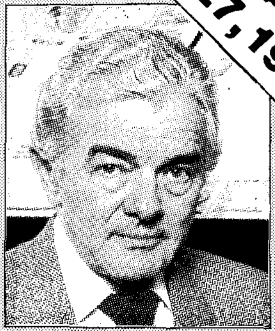
THE NATION'S NEWSPAPER

ANNETT

THE STATE OF THIS NEWSPAPER

AN UPDATE ON OUR FIRST 16 MONTHS OF PUBLICATION

FRIDAY JAN. 27, 1984



ALLEN H. NEUHARTH
Chairman and Founder
of USA TODAY

# of The Nation's Newspaper

A fraction of those earnings was committed to tablishing USA TODAY after carefully consider- g the risk-reward ratio.

Because our goal is long-term rather than ort-term profitability, we priced your newspaper low the cost of producing and distributing it. That ice will be adjusted in the months and years ead, but gradually and modestly because we ant you to continue to feel that your 25-cent — or -cent or 50-cent — USA TODAY is the best bar- in in town.

Philosophically, the USA was ready and so as Gannett.

Many, many thousands of you responded in r nationwide research that you would welcome ch a new newspaper and offered helpful sugges- ns.

Of course, there were some doubters, and me remain.

But most of you agreed with us that such a dif- rent daily newspaper could be an informative and tertaining experience for readers, a rewarding hicle for advertisers and a positive force in bring- g about greater understanding and unity in the SA.

On all counts, 16 months later, we are grateful . and hopeful ... and optimistic ... and commit- d.

You have given us reason to be.

USA TODAY's current circulation makes it by r the third-largest newspaper in the nation, be- nd only the Wall Street Journal and the New York aily News, two newspapers which have been ound 93 and 63 years.

Having exceeded our year-end projections by ore than 15 percent, we are optimistic that our iginal five-year goal of 2,350,000 average daily id circulation by the end of 1987 is not only hievable but exceedable.

Circulation optimism is matched by the long- rm outlook on advertising. We expect that will be- me more and more favorable as major advertis- s measure the rewards from reaching millions of aders who are leaders from coast to coast.

Most observers, or analysts, or critics agree that in 16 months USA TODAY has become:

- The most talked-about newspaper in the USA.
- The most modern newspaper in our history.
- The most imitated publication of our time.
- The most popular newspaper with growing millions of readers.

But we have only just begun.

Our goal in the years ahead are to provide ...

- Even more interesting, informative and entertaining news for our readers.
- Even more rewarding results for our advertisers.
- Even better examples of a free press and a free enterprise system working together for the benefit of all.

Thank you for joining us on this exciting adventure in journalism and this practical and enjoyable contribution to everyday living.

Al Neuharth

Gratefully and respectfully,
Allen H. Neuharth
Chairman and Founder
USA TODAY

1.3 million— and growing

USA TODAY, The Nation's Newspaper, set a new circulation record in December with an average daily net paid circulation of 1,328,781.

The circulation record represents growth of about 1 million readers in 1983. USA TODAY was launched September 15, 1982.

Officials of Gannett Co., Inc., which publishes USA TODAY, also disclosed these year-end figures:

- A December circulation daily average 15 percent ahead of pre-publication projections.
- An additional estimated 2,000,000 to 3,000,000 pass-along readers every day.
- a total of 1,529 pages of paid advertising in 1983 — just slightly behind pre-publication projections.
- Nearly 1,400 advertisers in the first 16 months.

Here is a breakdown of the December circulation figures:

- 870,953 single copy sales at vending machines and newsstands.
- 366,198 home and office delivery.
- 56,708 mail subscriptions.
- 34,922 "blue chip" sales purchased by hotels, motels, airlines, and other business for distribution to first-class customers.

FAST TRACK

PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

☐ Two-room apartment in converted S.R.O. on the Upper West Side, $1,715 a month.

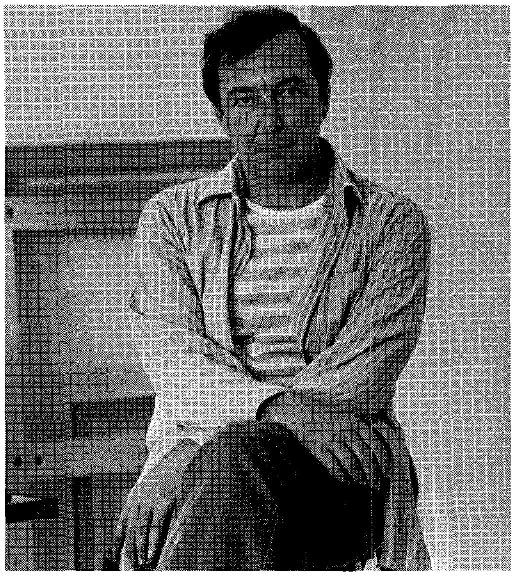
☐ Cheapest item at Bijan (699 Fifth Avenue), cotton-lisle-and-silk knee-high socks, $25; most expensive item, king-size chinchilla bedspread lined with embroidered silk, $98,000.

☐ Videocassette rentals, two films for $2.50 per day, through February 29 at Tower Records, 692 Broadway.

BRIEF LIVES

Jasper Johns's Beautiful Banalities

WILLEM DE KOONING ONCE SAID THAT IF YOU gave Leo Castelli two beer cans he could sell them—a remark that inspired Jasper Johns to create his famous 1960 sculpture. The current Johns exhibition of paintings at Castelli's Greene Street gallery, the artist's first gallery show in eight years, has no cans in it, but other of Johns's beautiful banalities show up in these elegant, monumental recent works: The Savarin can makes an appearance, and so does a green-orange-and-black American flag, and some real forks, knives, and spoons. Several of the fourteen paintings have never been seen before.



While the show was being installed, the artist, dressed in brown corduroy jeans, a sweater, and boots, spent many minutes in front of each painting, quietly ordering his helpers to move it half an inch higher or an inch lower. Johns has a cap of wispy gray hair, soft eyes, and a smooth, roundish face. He smiles a lot. Still, he has a kind of courtly reserve, and conversation has never been his favorite medium. He drove down from Rockland County that morning, he said in a reedy voice. He has lived alone for a number of years, though he has no idea how many. When asked how he selected the works for this show, Johns, never a prolific painter, beamed and said, "That's all I had!"

He gallantly offered some tidbits of information about the paintings. In *Racing Thoughts*, the silk-screened image of a handsome man is actually the young Castelli. "I shouldn't be telling you this," he said, pointing to a small vase in the same picture, "but do you see the queen and the prince in the vase?" Sure enough, the outlines of the vases on either side form the profiles of the heads of Elizabeth and Philip.

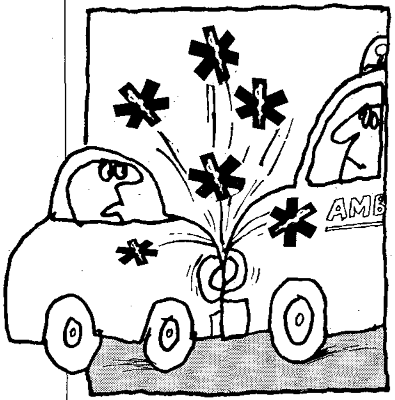
He also said that the three life-size cast arms hanging from the top of *Perilous Night* were rendered from one model, a boy, the castings done three years apart. The first arm is small and soft; the last is very large and muscular. "Who knows," said Johns. "He may be even bigger now!" The line of colored stenciled letters across the base of one of two paintings called *Dancers on a Plane*, if read the right way, spell out the name of Johns's longtime friend Merce Cunningham, as well as the title of the painting. Johns said that trying to read these letters "will give you dyslexia if you don't have it already."

Was he looking forward to the opening? "I hate openings," he said. "But I like mine better than other people's."

JENNIFER ALLEN

CIVICS

Blazing Sirens



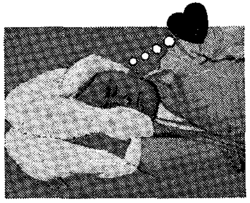
THE HOWL OF THE ambulance has become so commonplace that fewer and fewer motorists are making way, suspecting that ambulance drivers are using their sirens indiscriminately. That feeling grew when a private ambulance heading to the N.Y.U. Medical Center to take a patient home was involved in a midtown accident. Though there had been no emergency, the ambulance's siren and lights were on.

The Emergency Medical Service says that there are nearly 2,000 ambulance calls a day and that the law allows sirens and lights to be used in these cases. But once the patient is picked up, said an E.M.S. spokesman, "you don't use the siren unless the patient needs emergency care." And the New York City Administrative Code requires that sirens be used only "in the immediate act of responding to an emergency." However, the police did not give a summons to the driver involved in the midtown accident.

Photograph by Judy Tomkins, courtesy Leo Castelli Gallery. Illustrations: top, Guy Billout; bottom left, Jo Teodorescu.

MR. PEEPERS'S NIGHTS

Peeping at Streep/Floating With Jerzy/Naming Baby Girl Tufo



LOVE IS IN THE AIR, AND WHAT CAN I do about it? I went to see Twyla Tharp at BAM. There, right in front of me in the cheap seats of the mezzanine, was wildly beautiful Meryl Streep with her husband, Don Gummer. She sat with her arm around his shoulder, playing with his nape hair and looking at him the way only my Dalmatian looks at me.

I had just decided to send a valentine to Kiki von Fraunhofer when she called. The Baroness Kiki and her longtime companion, Jerzy Kosinski, were back after eleven months in Crans, Switzerland, and assorted places that I never go. For eighteen years, Kiki has been with Jerzy, typing his manuscripts, arranging his social life, keeping him from fools, and allowing him to prowl low places all night long. Whenever I call and hear a click on the phone as the answering service picks up, that is Kiki, screening. I invited them over. They brought me a travel folder and many photographs of them lean and long in their stretch pants. Kiki had also taken a series of pictures of Jerzy levitating in a swimming pool. When he wasn't working on his book about a Jewish American novelist accused by a rightist paper of having invented the Holocaust, he was "hanging" in the water, with his fakir's body, which we've all seen in the *Times*, in contortionistic positions. He sat, he floated with his head, hands, and heels out of the water, he hooked his toes to the edge of the pool. I immediately suspected a Kosinski trick.

Don and Meryl

Jerzy and Kiki

Francesca

"You can lie flat or sit up in deep water with normal breathing for as long as you want," he said. It's a matter of tightening and relaxing at the same time, but psychology has a lot to do with it. You have to squeeze air into the lower part of your body so it lifts you up. The benefits are enormous, he said. In fact, after all this hanging, Jerzy did seem more relaxed. He used to sit in my house twiddling his foot and breaking wood matches into slivers, all of which I saved (you never know). "Benefits for the owners of the pool, too," he said in the Kosinski telegraphese. "The pool that can take 10 people who crawl can take 250 people who stand."

We went to Primavera, where the waiter brought out a plate of what I thought was spaghetti but turned out to be baby eels. I averted my eyes to the depths of Jerzy's dark-rum-and-Coke. Though Jerzy reminded us that the Talmud considers gossip a dread sin because it kills three people (the one who says it, the one it is about, and the one who listens), we committed many small murders gossiping about *Fortune*'s profile of Jimmy Goldsmith, the decline of *Newsweek*, a famous chef who hired whores to crawl under the table, Brazil, Portugal, Lyons, Provence, my criminal record in France, the attacks on Jerzy, and going out. Jerzy said he was tired of using all his wits and energy going out. I completely understood.

Jerzy folded up the Primavera menu and stole it. He gave it to me out on the street.

"I did it right in front of your eyes," he said proudly. Then he showed me a spray can of some super-Mace he kept in one of his inner trench-coat pockets, just so I wouldn't think the chlorine had softened his brain. He said he was in New York to get an exciting ending. Aren't we all.

Just to break my heart a little bit more, I went off to visit Francesca Stanfill Tufo, who was in New York Hospital for the birth of her daughter. The big room was strangely bare except for Peter Tufo, who went off to get a vase for my six little pink roses. Leave it to me to be the first.

Francesca was rosy and delicate, with her thin arms propped against the plain hospital pillow, her thick blond hair all curled despite the hard sweats of natural childbirth. No little lacy pillows here? I wondered—and then I remembered. "The tougher the woman, the more plentiful the pillows," Francesca had written in *Shadows and Light*, her new book, which I couldn't put down. Peter came back. In this setting, his beeper made him look just like a dashing doctor. I tried to help them with names. They had decided against the name Allegra, because that is the heroine of her book and sad things happen amidst the insatiable lust. Francesca, who is a traditionalist, favored ethereal, rather Italianate names; Peter, whatever wasn't pretentious. I, who surely didn't belong here at such an intimate moment, like simple names. Immediately we decided, as we went through Peter's list, that we all knew at least one dreadful person with every name except Clea. We kept saying "Serena Tufo," "Marina," "Marella," "Marisa," "Isabella," and then checking them out in the two name books Francesca had brought to the hospital. She had also brought along one or two copies of *Shadows and Light*. I've liked Francesca ever since I found out she went to P.S. 40, once lived in Peter Cooper Village, and didn't get into Brearley (I, too, was rejected by the school of my choice). "It's the little defeats that make you more later on," she once told me. This is a woman who keeps her word. When she said she'd call on Saturday, she did, even though she had just had the baby that afternoon. "Sorry I'm late," she said. Peter was out getting Sirio, of Le Cirque, to make them some caviar blini.

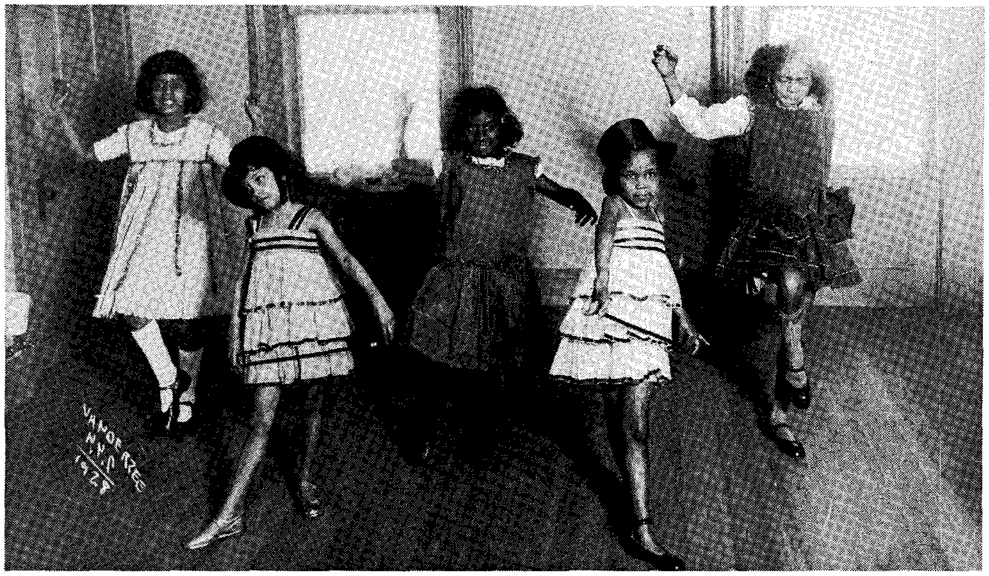
Eventually I produced my Dom Pérignon, hoping that they, too, weren't on Regine's Christmas list.

"The only kind I drink," said Peter. "Is it chilled?"

"You can't have everything, Peter," I said, though it looked as though he did.

Photographs: left, Ron Galella; center, Annie Leibovitz/Contact.

DAYS BEYOND RECALL



These dancing-school girls were photographed in 1928 by James Van Der Zee, whose camera recorded Harlem life throughout this century. An exhibition of the work of Van Der Zee, who died last year at 96, will run through March 2 at the City Gallery, 2 Columbus Circle.

PARIS POSTCARD

THE BEST REVENGE

THE LUXURY MARKET HAS never had it so good in France. Far from crying the socialist blues, the top of the line—from Cartier to Fauchon to Hermès—rang up fabulous sales in 1983. "This is like the fall of the Roman Empire!" exclaimed one Parisian, exasperated to be standing in line for beluga caviar (3,920 francs a kilo) at Petrossian. (Caviar and foie gras sales at that emporium were up 30 percent over the previous year's.) Three-star restaurants L'Archestrate and Taillevent require reservations four weeks in advance. *Haute couture* sales in 1983 were up 40 percent, ready-to-wear 20 percent. Hermès, in a class by itself, sells 1,200 silk scarves (500 francs each) and 35 handbags (16,000 francs) on its best days, and informs customers there's a six-month wait for custom-made shoes listing for 9,000 francs a pair.

Noticeably missing from the pleasure principles (or *l'euphorie de la crise*, as the French put it) this past year were the nocturnal divertissements offered up by nightclub king Fabrice Emaer at his discotheque, Le Palace. After Emaer's death, in June, Paris lost her "prince of the night."

Two of Fabrice's longtime colleagues, Gilles Roignant and Claude Auransan, have just reopened the Palace on the Rue du Faubourg-Montmartre, to a populace starved for the right place to go.

"Neither of us would think of replacing Fabrice," insists Roignant. "The mythical figure now is the Palace itself. We see it as an independent state, kind of like Monaco!"

CHRISTINA DE LIAGRE

CHOW

Power Bar

JEROME KRETCHMER, THE real-estate developer who was once John Lindsay's environmental commissioner, is becoming a restaurateur. His Gotham Bar & Grill will open March 15 at 12 East 12th Street. "I like to entertain people," Kretchmer says, "and eating is the theater of the eighties."

Food consultant Barbara Kafka has designed a menu of soups, ragouts, grills, and some Moroccan specialties. A 45-foot bar on a raised platform will give a commanding view of the restaurant; Kafka refers to it as a "power bar."

"The New York bar is like the European outdoor café," she says. "Very lively theater."

BARBARA COSTIKYAN

UPDATE

A MIXED REPORT ON AIDS

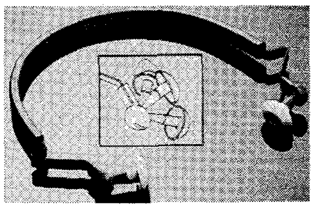
THE GOOD NEWS ABOUT AIDS (*New York*, June 20, 1983) is that for the first time since the disease was identified the number of new cases seems to be leveling off. In 1981 and 1982, new cases doubled every six months, but the rate appeared to stay level throughout 1983. Experts hesitate to call this a trend, but they hope the disease is now declining.

Less encouraging is news from the Centers for Disease Control, in Atlanta, that 45 cases of AIDS have been found in patients who had received blood transfusions.

Dr. Polly Thomas, who is in charge of AIDS surveillance for the New York City Department of Health, says the risk of getting AIDS this way is tiny. One in 1,000 homosexuals and intravenous-drug users comes down with AIDS, but only one in 1 million recipients of blood transfusions has been stricken.

On the treatment front, Drs. Allan Goldstein and Paul Naylor, at George Washington University Medical Center, are excited about their work with thymosin, a hormone produced by the thymus gland. Goldstein and Naylor believe that people who are either carriers of AIDS or in the early stages of the disease have problems with thymosin production. They hope that injections of the hormone will strengthen victims' immune systems. **D.P.**

ON LINE

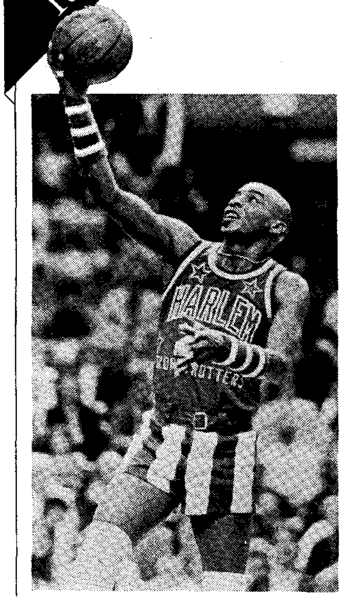


IF YOUR SANITY IS gradually being scoured away by the roars and screeches of subway cars, the Safety Sound Reducer may be your savior. It's a set of earplugs that rival the cushiest headphones for comfort, with a soft plastic seal molded to align with the outer-ear passage. Best of all, though the plugs reduce crashes and booms by seventeen decibels, you can hear the sound of a reasonably pitched voice. Cost: $5.95 at Brookstone, 18 Fulton Street (advance order there, or call 603-924-9511). **E.H.**

RUTH RECOMMENDS

BY RUTH GILBERT

The Westminister Kennel Club Dog Show gets under way February 13 at Madison Square Garden—the dog stars will be declared on the fourteenth.

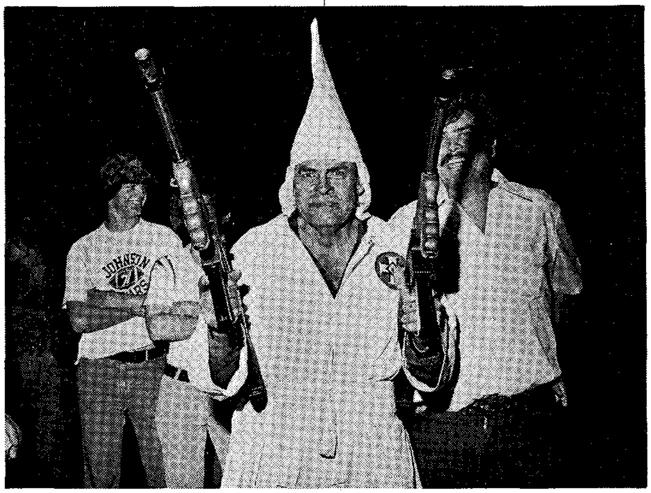


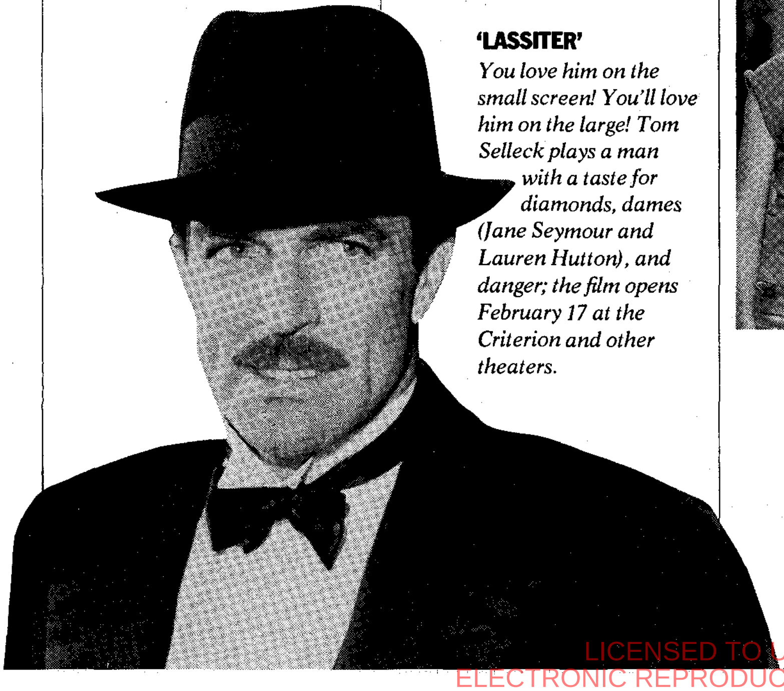
THE HARLEM GLOBETROTTERS

The clown princes of basketball come to Nassau Coliseum February 17, Madison Square Garden February 18 and 19, and Meadowlands February 18 and 20. Take your pick, and take your family.

KU KLUX KLAN PHOTOGRAPHS

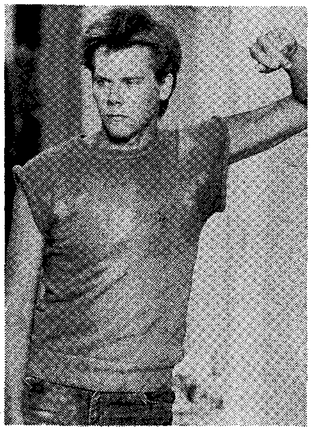
Wayne Sides, born and raised in Alabama, lived among members of the Klan for four years in order to get these shots, on exhibit at the OK Harris Gallery now through March 3.





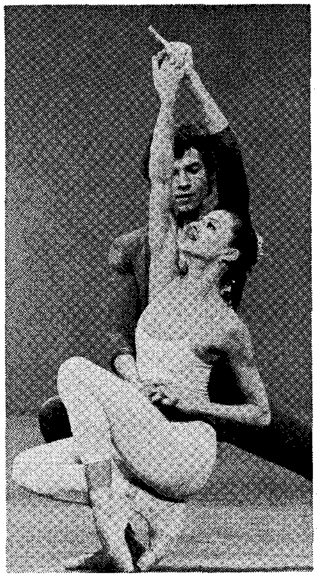
'LASSITER'

You love him on the small screen! You'll love him on the large! Tom Selleck plays a man with a taste for diamonds, dames (Jane Seymour and Lauren Hutton), and danger; the film opens February 17 at the Criterion and other theaters.



'FOOTLOOSE'

Kevin Bacon stars as the new kid in town, sending ripples through a midwestern community, in this film, which opens February 17 at theaters around town.



'A CHOREOGRAPHER'S NOTEBOOK'

On Channel 13 February 13 at 8 p.m., you'll see the New York City Ballet perform Peter Martins's work, set to music by Stravinsky. Heather Watts and Ib Andersen dance an intricate divertissement.

CARNEVALE

The tarantella dancers whirl, the strolling singers sing, the food is sumptuous and the crowd festive when our city's answer to New Orleans's Mardi Gras season starts in earnest February 16 at Mamma Leone's.

Photograph, top center: Wayne Sides.

THE GOLDEN RULE IN BROOKLYN

BY JOE KLEIN

A FEW DAYS AFTER HE WAS elected the boss of Brooklyn, Howard Golden sat in his office in a state of almost giddy exhaustion. He had just spent two weeks engaged in his favorite activity: plotting, cajoling, whispering, touching (lightly, on the elbow), making phone calls, playing *politics.* The race to succeed Meade Esposito had been a political junkie's delight, with more strange bedfellows than a singles weekend at the Concord. Howard Golden had won, and now he was enjoying it.

One of the fruits of victory is a pose: statesmanlike humility. Howard Golden, at 58, was now one of the most influential men in New York politics, borough president of Brooklyn, and, more important, leader of what once was—and may still be—the most powerful political machine in the state, the Democratic party of Kings County. He controlled an enormous borough—2.2-million people—the nation's fourth-largest city. It contains some of the most beautiful neighborhoods in the city and some of the bleakest. It has a black population of approximately 700,000—more than the entire population of Boston. It has 553,736 registered Democrats—more than Manhattan, which has 404,359; more than some states.

Now Golden began performing a series of rhetorical contortions commonly described as *growing in office:* He invited his former rivals back into the fold. He wiped the slate clean. He was amok with magnanimity. And then I asked him about Mayor Koch.

"The mayor?" he asked. "There is nothing between me and the mayor. No bad feelings."

Sure, Howie.

"Well," he admitted, "I noticed that the mayor said in the paper the other day that if the governor supports a candidate against him he'll support a candidate against the governor. That's fair enough. The mayor then spent a week making phone calls for Tony Genovesi, my opponent for county leader. I beat Genovesi and what happens? The mayor congratulates me. He wants to be friends. He says, 'Let bygones be bygones.' "

At which point, Howard Golden rolled his eyes, and then, the dam bursting, he spent the next 45 minutes talking about what it has been like trying to deal with Edward I. Koch for the past six years. He talked about the giant garbage incinerator the mayor wanted to put in the Brooklyn Navy Yard.

"Did the mayor ask your advice on that?" I asked.

Howard Golden rolled his eyes and then talked about the new jails the mayor wanted to put in Sunset Park and Fort Greene.

"Did the mayor consult you about that?" I asked.

Again, Howard Golden rolled his eyes and then talked about the economic-development projects that have not come to Brooklyn during Koch's time in office. "Millions and millions in tax breaks for real-estate developers in Manhattan, but what about the other boroughs?" he said. "I voted [on the Board of Estimate] against a $22-million tax break for the Portman Hotel, in Times Square. The mayor did not like that."

Often, when the mayor didn't like the way Golden voted on the Board of Estimate, he would complain to Meade H. Esposito, the legendary Democratic-party boss of Brooklyn.

"Meade would call me," Golden said. "He would say, 'The mayor says this is important for the city. Why did you vote against it?' I would explain that I didn't think it was too good for Brooklyn, and Meade usually understood." There was no guarantee, though, that the next county leader would be so understanding. "That is one reason I wanted to succeed Meade when he retired," Golden explained.

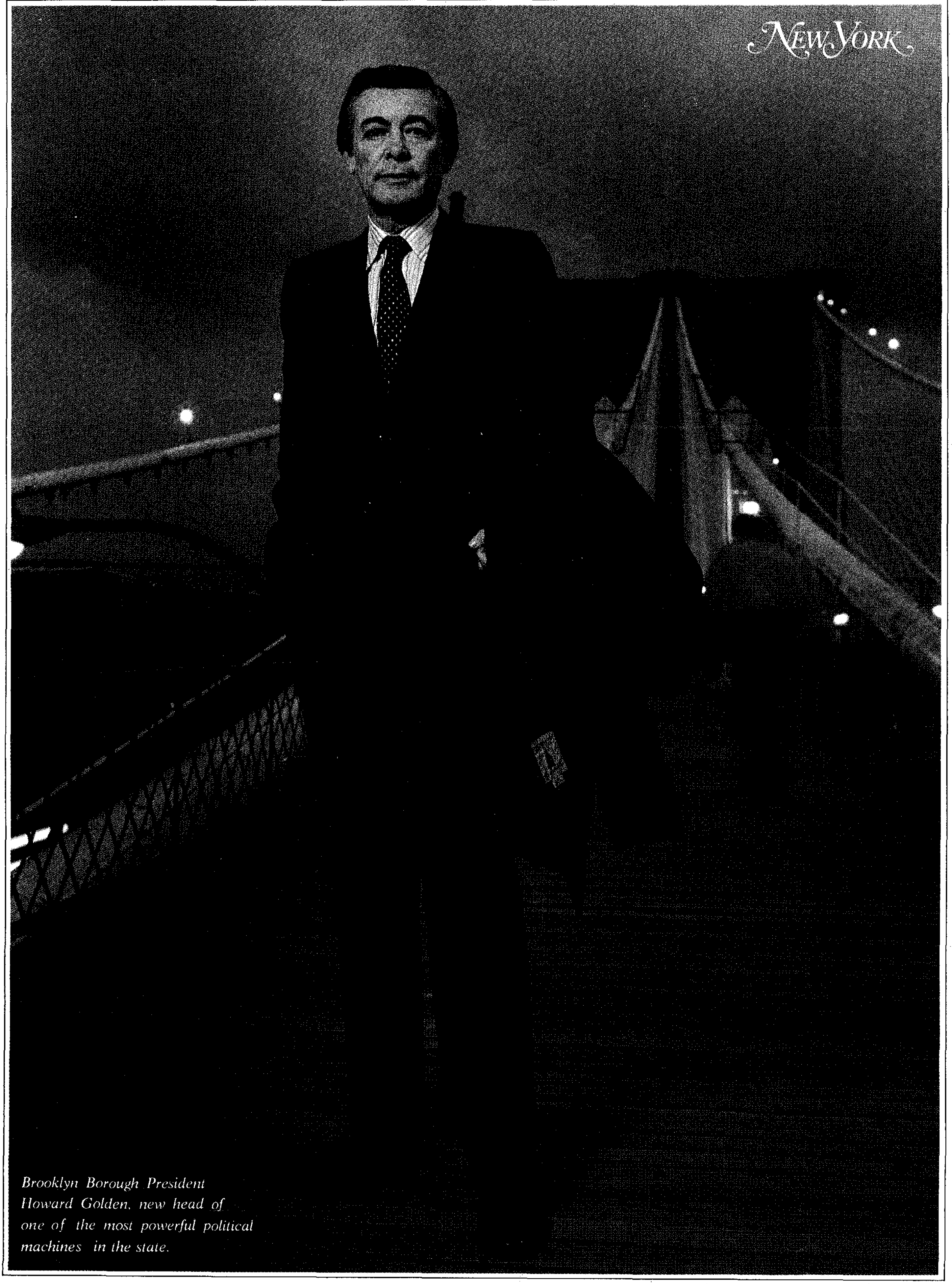
Another reason is that Esposito handed him the job.

THERE WAS A CERTAIN JUSTICE in the anointment. Golden had been the classic Brooklyn-machine foot soldier, a Court Street lawyer from Borough Park, clever enough to keep moving up the ladder—but not *too* clever, never overreaching, always moving one rung at a time, always loyal, always dependable.

He was born, appropriately enough, in Flatbush in 1925, but grew up in Hell's Kitchen, where his father ran a delicatessen during the Depression. "I went to P.S. 51 and Stuyvesant High School," he says proudly. "After high school, I joined the navy." When he returned after World War II, Golden attended New York University and Brooklyn Law School on the G.I. Bill. He settled in Borough Park, married the former Aileen Wolsky (they have two daughters), and went to work.

Court Street, in downtown Brooklyn, is a part of the New York political landscape too often neglected by the press. It is an almost Dickensian venue, a series of office buildings across the street from Borough Hall, populated in the main by lawyers who, in the past anyway, were too "ethnic" to be considered for partnership by the fancy Manhattan firms. It

Photograph by Robin Moyer/Black Star.



Brooklyn Borough President Howard Golden, new head of one of the most powerful political machines in the state.

OUTSIDERS: *As a young Court Street lawyer, Golden breakfasted with a colleague named Mario Cuomo, who likewise harbored a resentment toward the law firms in the Wall Street skyscrapers.*

is home to the pushy, the clever, the counselors who *tawk-like-dis,* only faster. There is a Court Street style (silk shirts, multicolored pocket hankies, cuffless pants) and a Court Street attitude (defiance, especially toward the Manhattan legal establishment). When Howard Golden was a young Court Street lawyer, he says, he sometimes had breakfast with an Italian colleague named Mario Cuomo, who harbored an ill-concealed resentment of the law firms floating just beyond their grasp in the Wall Street skyscrapers, across the East River. Golden's own resentment was more subdued; it simmered until the late 1970s, when, as borough president of Brooklyn, he became the ultimate outer-borough chauvinist on the Board of Estimate.

"Howie is like a bulldog," says Council President Carol Bellamy, Golden's colleague on the Board of Estimate. "He'll grab on to something and just won't let go."

Golden's political career has been an interesting amalgam of public contentiousness and private accommodation. He began his progress up the party ladder in the mid-1960s, when, in the time-honored fashion of the Brooklyn machine, he "reformed" the Roosevelt Democratic Club in Borough Park, by organizing a rebellion against the entrenched officials and getting himself elected district leader. (A civics lesson for those unversed in machine politics: There is a party clubhouse in every State Assembly district, and each elects a male and a female leader. In the old days—before the era of primaries, television, and crusading district attorneys—these leaders would *run* things, do favors, dispense patronage, and decide who would run for elective office.)

In 1969, Golden was elected to the City Council, where he spent six noisy years railing against the Manhattanites who dominated the Lindsay administration. "If there's anything I regret," he said, "it's my abrasiveness during those years. I've since learned there are other ways to get things accomplished."

In 1976, Golden was handpicked by Meade Esposito to fill out the term of Borough President Sebastian Leone, who had been handpicked by Meade Esposito to become a judge. In 1977, Golden ran for a full term against reform assemblyman Frank Barbaro and others. He was seen as the machine candidate, a hack at best. When he was elected, expectations were not high.

"Howie has surprised a lot of people," said a former city official. "He really has grown in office. He has an excellent staff, but he isn't a creature of his staff. He has a mind of his own, he fights hard for Brooklyn—and, most impressive to me, he's really made an effort to come to terms with his black constituency."

And on January 14 he received a phone call from Meade Esposito, who said, "I'm retiring. You want my job?"

THIS WAS SOMETHING OF A SURprise. For years it had been assumed that Esposito's successor would be Anthony Genovesi, the wily campaign strategist for Mayor Koch and top aide to Assembly Speaker Stanley Fink. Genovesi was the leader of the Jefferson Democratic Club, in Canarsie, Esposito's old home base. He was considered Meade's protégé, his political son. They were said to be very close.

End of an era: *Party boss Meade Esposito (seated, right) announced his retirement last month.*

"Tony got a little too big for himself," said a mutual friend of Genovesi and Esposito. "Meade is very old-fashioned. He expected respect from Tony. In recent years, though, Tony began doing things without telling Meade about them. Someone would want a favor. Tony would get the favor from the mayor. Then the person would thank Meade for doing him this favor, and Meade wouldn't know what he was talking about. That was embarrassing, but there was something else: Tony was off in Albany doing stuff with Fink, he was masterminding campaigns for Koch—and I think Meade felt neglected."

Golden would have you believe that he thought long and hard about Esposito's offer. "It's a lot of headaches," he said. "The party is in disarray. It used to be that party officials had a lot of power and elected officials had very little. Now it's reversed."

Esposito ruled Brooklyn by habit and force of personality. His power was based on his ability to rouse the clubhouses to rouse their workers to get out the vote for the candidates of Meade's choice. That power was eroding, though. "When you need something from the government, you no longer go to the clubhouse," said Howard Golden, "you go to an elected official, who usually has an 'ombudsman' who does that sort of thing." The slow death of the clubs had affected Esposito's power, as had the growth of Brooklyn's black population. A new generation of black reformers were hoping to beat the machine at the ballot box, as white liberals had beaten Carmine De Sapio's Tammany Hall machine in Manhattan in the 1950s and 1960s.

The Brooklyn machine would never be the force it once had been, but it still could influence elections, and Golden was more than happy to accept Esposito's offer. He was challenged immediately by the spurned heir, Tony Genovesi, who had two of his friends—Mayor Koch and Stanley Fink—make phone calls in his behalf to many of the 38 district leaders who would vote for

Photograph by Michael Stein.

the next boss of Brooklyn. At the time, there were rumors that some of these phone calls were not entirely pleasant.

"I don't think that was true," a Golden associate said later. "Direct threats are illegal—and unnecessary. People aren't dumb. When the mayor calls a city employee who happens to be a district leader and says that he'd like to see Tony Genovesi elected county leader, the message is very clear."

Indeed, some of these phone calls were little more than dialed winks. Mary Tobin, a district leader from Brighton Beach, got a phone call from a Wayne Rosen, of the secretary of state's office. "He said he was calling to say the governor was neutral," Tobin said. "That was strange."

More clever than strange. The implied message was: The governor is interested. He knew the mayor and Stanley Fink had been making phone calls for Tony Genovesi. Draw your own conclusions.

The other phone calls Mary Tobin received were less obscure. "The mayor called. I thought it was a joke. I said, 'You're kidding. Who is it really?' But it was the mayor, asking me to support Tony. Frank Macchiarola also called on Tony's behalf."

These calls made an impression on Mary Tobin. "I supported Howie Golden. Why? Because I was redistricted into a part of Brooklyn I didn't know from the moon, and Howie was very helpful in getting me acclimated."

Tobin also recalled that Tony Genovesi—as a top aide to Stanley Fink—had had a hand in redrawing her district lines in the first place. "Yes," she said, "that thought did cross my mind."

ASSEMBLYMAN ALBERT VANN had a more difficult choice. On the one hand, there was Golden, the successor chosen by Meade Esposito—Vann's sworn enemy. On the other hand, there was Genovesi, the candidate favored by Mayor Koch—Vann's sworn enemy. What to do?

As it happened, Vann was saved by the hacks—that is, by a group of black and Hispanic party regulars he'd often called hacks in the past. The regulars held several meetings—to which Vann wasn't invited—about whom to support and finally decided to back one of their own, former assemblyman Thomas Fortune. The regulars then offered Vann a belated invitation to join their coalition, which he happily accepted. (Vann, not surprisingly, has a different version of the story: He claims that *he* initiated the Fortune candidacy.)

There are fourteen black and Hispanic district leaders in Brooklyn. United behind Fortune, they might have denied a majority vote to either Golden or Genovesi and got some long-overdue attention from the Democratic-party machine. But minority unity remains something of an illusion in Brooklyn, and four of fourteen supported Howard Golden when the district leaders gathered on January 25 to elect Esposito's successor.

Fashion war: *At the Brooklyn Bridge centennial, with Mayor Koch in that Dodgers cap.*

The minority coalition didn't have much impact on the voting this time, but Golden seems aware that his success in Brooklyn will depend on his ability to unite blacks and whites. In fact, he says that he can understand why the blacks have been so upset. "You know, Meade and I weren't always close. There was a time when I thought he was neglecting my district. So several of us formed a group. Our slogan was 'E.D.P.'—equal distribution of patronage. What we did was this: Sam Leone and I had lunch together at the Pierrepont restaurant. We made sure we sat at a very obvious table, right in the middle of the room. The next week, Tom Fortune joined us—and each week another district leader. We would talk about our families, the weather, whatever—but it looked like we were hatching something. Finally, after ten weeks, Meade called: 'Okay, Howie, stop the baloney.' "

Golden obviously believes that it's time for the party organization to start dealing with blacks and Hispanics in Brooklyn, even with outspoken reformers like Albert Vann and Congressman Major Owens. "He called me," said Owens, "and that's something that *never* happened before. Meade seemed to want to teach us a lesson, but Golden may be more flexible."

THE BROOKLYN DEMOCRATIC party under Meade Esposito and Tony Genovesi was a staunch backer of Ed Koch's in both his mayoral and gubernatorial campaigns; it is difficult, but not impossible, to imagine Howard Golden doing the same for the mayor.

There are those who say that Golden's eye rolling and his contentiousness on the Board of Estimate are just politics. "That's Howie's way," said Queens Borough President Donald Manes. "That's how he gets what he needs. As for his relations with the mayor, politicians kiss and make up faster than newlyweds."

Mayor Koch concurs. "I have complete faith," he said, "that Howard Golden will always act in his own best interests politically."

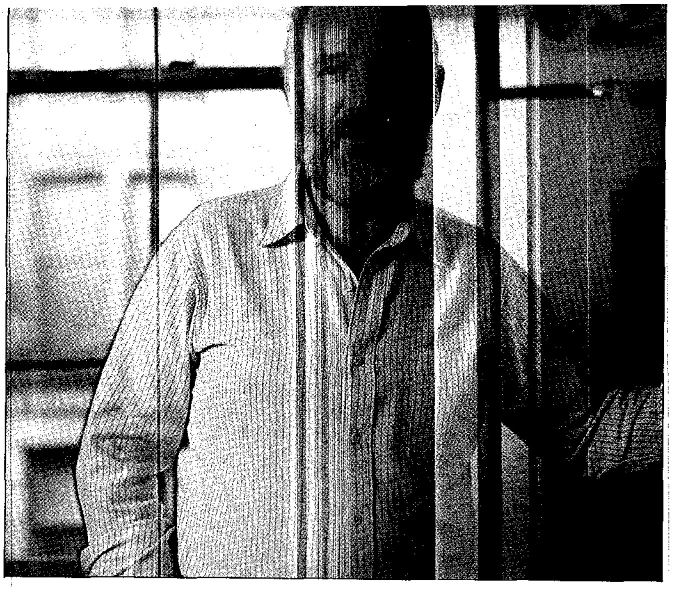
The mayor obviously believes that *he's* in Howard Golden's best interests—and his aides can rattle off millions upon millions of dollars' worth of commercial- and housing-development projects that have been funneled into Brooklyn during the Koch administration. "Brooklyn is booming," said Deputy Mayor Kenneth Lipper. "If things are so tough, how come commercial rents in downtown Brooklyn have doubled in the past few years?"

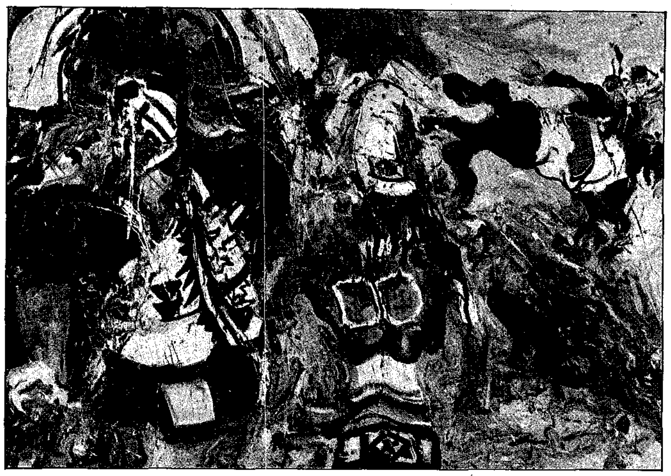
Still, sitting in Howard Golden's office late on a Friday afternoon, long after everyone else has gone home for the weekend, listening to him go on and *on* about the mayor, one gets the distinct impression that Golden's feelings about Koch go beyond mere politics.

"I invited the mayor to the Brooklyn Bridge centennial," Golden said. "I told him the dress was formal. I got all dressed up; so did everyone else. Here, look at this picture—see, the idea was to do it the same way they did a hundred years ago. It was very important, the most important day in Brooklyn since I don't know when. But the mayor? He shows up in a sweater and a Brooklyn Dodgers cap. [In fact, the mayor was wearing a suit jacket, not a sweater.] Can you *imagine?* The *disrespect* . . ."

And Howard Golden rolled his eyes. ■

Photograph by Neil DeAngelis.





Savages at the gates: The Injuns Are Cuming — The Officer of the Imperial Guard Is Fleeing, *1983.*

Daddy-O

By Anthony Haden-Guest

The Wild Life and Art of Malcolm Morley

CLEARLY, SOMETHING WAS ON MALCOLM MORLEY'S mind. Indignation crackled and flickered around him. "Well," he said, "I've just got into a *little tiff.*"

Malcolm Morley, the 52-year-old artist whose retrospective opens at the Brooklyn Museum this week, is a wonderful painter. He can also be wonderfully turbulent. Mostly, the turbulence gets onto the canvases, but sometimes it erupts into—well, little tiffs.

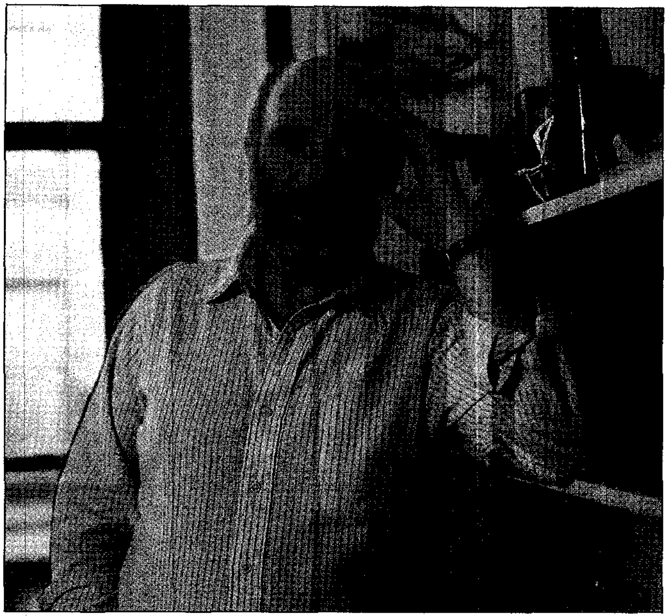
This particular tiff, it turned out, concerned the poster for the retrospective that opened last fall at the Corcoran, in Washington. Morley had chosen the work he wanted reproduced—*Christmas Tree (The Lonely Ranger Lost in the Jungle of Erotic Desires)*. The Corcoran agreed. Then an official at the gallery took a close look at the painting.

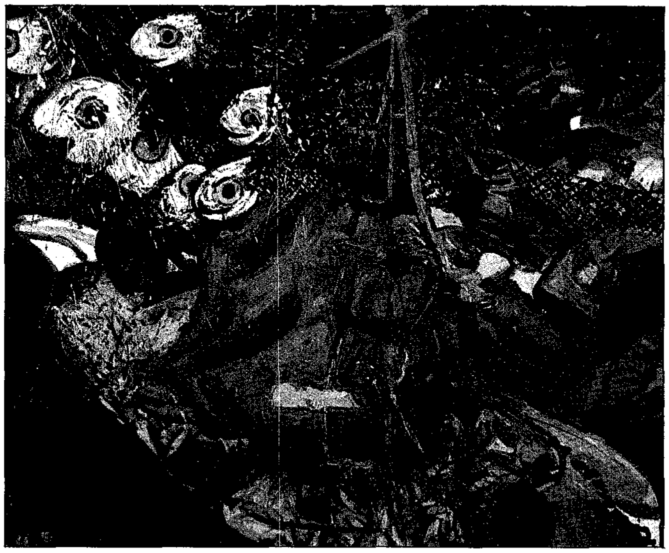
"He just called to tell me that they changed the poster," Morley fumed. "It's as though I know nothing about anything. He had this super-prissy voice, and he wouldn't tell me at first what he didn't like."

What was it?

"The cowboy's carrying a dildo," Morley said, adding, "It's very difficult to see."

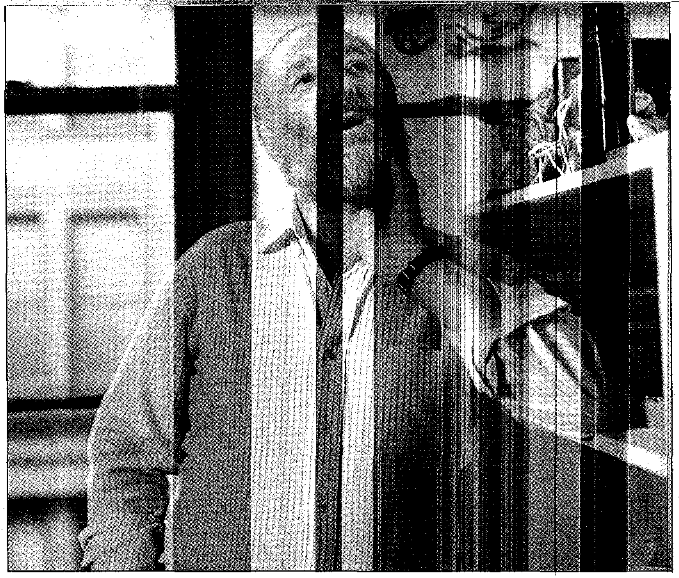
The dildo had been acquired on 42nd Street as a model for

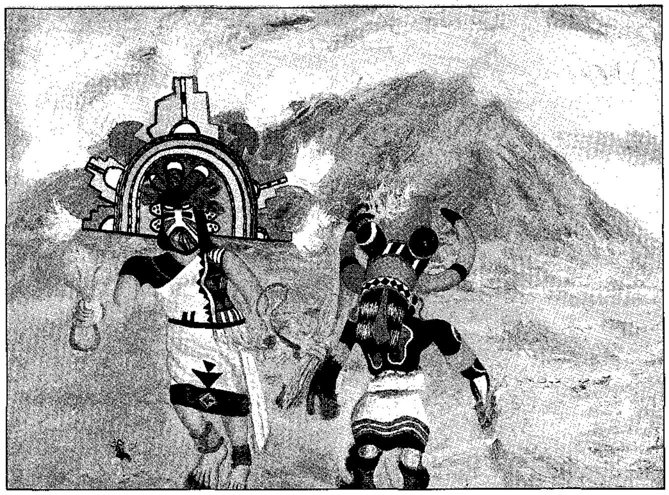




In the Greek isles: Day Fishing in Heraklion, *1983.*

Portraits by Neil Selkirk.





Magic in the desert: Arizonac, *1981.*

a drawing. Morley had nicknamed it "Squirmy." It had fitted perfectly into the urgent symbolism of *The Lonely Ranger,* and here was this busybody at the Corcoran, worrying about poster sales. "He told me, 'This is Bible Belt country'!" said Morley. "I got a bit pissed. I said, 'You're a real jerk. Bible Belt people don't go to museums!' "

It was too late, though. Both the invitations and commemorative posters now feature *La Plage,* a fine canvas, but one that will generate no shocks. Morley took off for his Washington opening, a gleam of battle in his eye, but was foiled again. "The guy had gone to Boston for the week. It was all very smooth, very elegant."

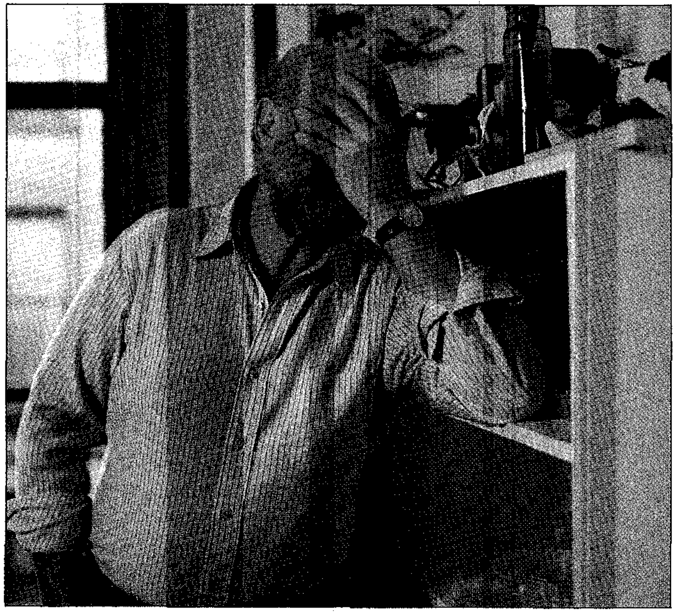
Malcolm Morley will not be accused of displaying either of those qualities to excess. He is a controversial figure, in both his work—his style changes, from abstraction to super-realism to expressionism, have been astonishingly abrupt—and his life. It's rare to find another artist who doesn't admire him greatly, as, increasingly, do collectors, but over the years he has often been regarded with uneasiness by the critics.

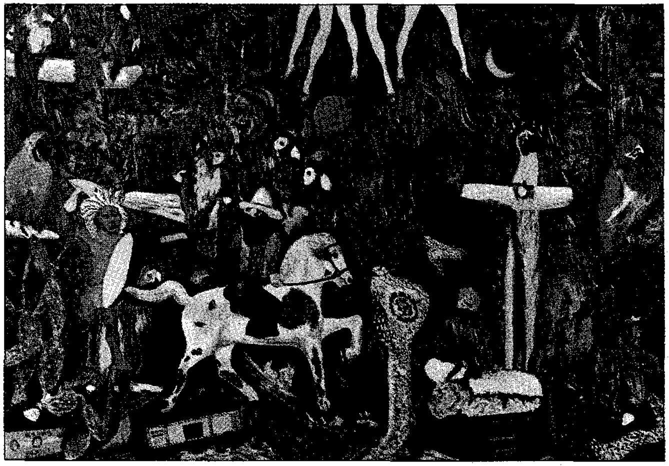
Some critics, like Christopher Lyon, in the Chicago *Sun-Times,* are free with superlatives ("the most authoritative voice—or brush—active in the new art"). John Russell, in the New York *Times,* talked of his "rambunctiousness." Mark Stevens, in *Newsweek,* called him "restless." In *The New Criterion,* Hilton Kramer said he thought Morley a "marvelous painter," but decried certain "failed paintings." Paul Richard, in the Washington *Post,* described the work as "scary" and "intimidating." But reactions to Morley are seldom ho-hum. This London-born New Yorker, who took up art while doing a two-year stretch in Wormwood Scrubbs prison, has become one of the hottest names in the art world today.

HE'S A BIT OF AN ANOMALY, MALCOLM MORLEY, IN a period when the art world has burgeoned into a conglomerate of dealers, collectors, teachers, museum directors, critics, students, magazine advertising directors, and the like. The artists themselves are beginning to resemble either those fashionable modernists who, in Gore Vidal's acidic phrase, write books not to be read but to be taught, or smart commodity traders out to make a quick killing. In this world, Morley is an awkward presence. As lives of the artists go, Morley's has been in the unruly tradition of a Caravaggio, a Benvenuto Cellini. His are the stratagems not of the academy but of survival.

"I've played the underground a long time," Morley observes. "And you might say I could have surfaced sooner. But I felt I needed to feel strong enough to be a completely independent artist. You've got to be strong enough to surface and still carry on developing. You can get swamped so soon."

Morley was born in the London suburb of Highgate. He was brought up by his mother and a stepfather, whose surname, Evans, he used as a child. He believes his mother was briefly married to his father, but he never knew him. "He





Hi-ho, Silver: Christmas Tree (The Lonely Ranger Lost in the Jungle of Erotic Desires), *1979.*

“. . .Morley’s career began in prison. It’s now the

had an Italian name. I have no image of him at all. He was a bad egg,” Morley says. “Soho in the twenties and thirties. You get the picture?” Soho was (and is) a district famous for gambling, after-hours drinking, and mercenary sex. I got the picture.

Before he was ten, Morley was in a naval school outside London where the boys wore uniforms, and Morley fancied he wanted to be a sailor. He claimed that he was a Roman Catholic so that he could bicycle into town each Sunday with the school’s one authentic Catholic student—because after the service they would have tea and a bun, maybe a swim. When Morley’s mother visited, she revealed that he was, in fact, Church of England. The Catholic boy was “incredibly furious. Every Saturday evening they had boxing, where all the vendettas were boxed out. All I could do was stand there. I couldn’t hit the guy, or defend myself. I felt too guilty.” A strangled laugh. “This is no golden memory. I call it ‘How I Learned About Religion.’ ”

Morley did go to sea once, as a cabin boy, but then the sailoring dream faded, and he ran away to London, where he began living the life of a juvenile stray. “It was drifting and petty theft,” he says. “I always got caught. I was in Borstal [a reformatory for young offenders] when I was sixteen. I was one of the youngest people ever to go to Borstal. It was in Birmingham. The dormitory I was in had a frieze of Schubert’s Unfinished Symphony.” He laughs again, this time more cheerily. “In a way, I’m very grateful to Borstal. They made me run three miles every morning and take a cold shower.”

He was released after a year. A few months later, he was back in, for another six months. “As soon as I came out, I did something else again,” he says. “I was involved with the glamorous idea of a big gang of crooks.

“I wanted to pull off a big job. In a way, it was the same kind of ambition as wanting to pull off a big painting. But I never *did* pull off a big job. I always got caught for petty things—stealing a lorry load of cigarettes. . . . They finally gave me three years. Then I was in a real prison.” Namely, Wormwood Scrubbs, or, famously, “The Scrubbs.” “That was the first time I was locked up every night with a key. You’re locked in at four in the evening, and you know that you can’t get out of that small cell until the next morning. So, if your head isn’t in the right place, you can go completely stark, raving mad.”

The prison library was Morley’s saving. “I was allowed two books a week, so I educated myself by weight.” The thicker the book, the longer the read. “So I used to bribe the prison librarian with food to get me a thick book. It didn’t matter what it was. Dreiser, Sinclair Lewis—I read it all. I was trying not to go mad. You get the sort of books the local parson has sent in—*Mary Baker Eddy and the History of Christian Science.* Two thousand pages. I didn’t know the difference. But if you got a cowboy novel that was thin, you were in trouble.”

Morley had also enrolled in the art class. The teacher was some sort of local painter. “He had a beard. He was a very nice chap. He was very encouraging to me. He gave me attention. It was the first time I’d had a pat on the back, really, for doing anything.”

So Morley signed up for a correspondence course in illustration as well. “I became adept very quickly at watercolor painting,” he says. “I would do a still life of my mug and table. A big giant mug, you know, and a tin knife. Or I would do a copy of a moonlit night out of a book. Or a sail at the end of a pier—that would turn up a lot. And I read Scott Fitzgerald—*Tender Is the Night*—and I would try to do something imaginary out of that.”

There was a welcome by-product to the art. “A prison always has a chief prisoner,” Morley says. “He’s Daddy-O. He runs the prison. Even the governor is nice to him. If he’s unhappy, the prison is unhappy. He runs the prison through a power network.

“I was always the very opposite of that. You know, a scared little kid, avoiding violent situations like the plague. Self-preservation!” But it happened that Daddy-O wanted Morley to do some drawings of him, and would enjoy them. “He would say, ‘Great!’ And I would have the protection of Daddy-O. I was privileged. I did drawings—that’s how I saved myself.

“It’s the same thing as—who’s the guy at the court? The jester. He stays alive. Or Scheherazade. It’s the same kind of anxiety, with each painting. Do we live or don’t we? There’s some kind of annihilation anxiety going on, constantly.”

One of the thick books from the prison library gave Morley the idea that there was more to art than survival tactics, or therapy. That was Irving Stone’s *Lust for Life,* the romantic melodrama concerning the revolutionary ambitions of Paul Gauguin and Vincent Van Gogh. “I associated Van Gogh and the prison somehow,” Malcolm Morley says, articulating slowly, almost painfully. “The idea of Van Gogh put everything into another dimension.”

He had decided. He was going to be an artist.

MORLEY WAS RELEASED FROM THE SCRUBBS after two years and betook himself to the famous artists’ community of the time, the Cornish fishing village of St. Ives. Good artists did live in St. Ives—Ben Nicolson, Barbara Hepworth—but Morley didn’t even know their names. In prison, he had learned about a number of artists, but all were at least a generation out of date—the Royal Society of watercolorists, and such worthies as Sir Alfred Munnings, the horse painter, and Russell Flint, portrayer of respectable but luscious nudes.

St. Ives was fine for Morley. He worked in a hotel, and painted, and some local artists gave him “a great deal of help.” Back in London, Morley’s probation officer showed his work to the chief of rehabilitation. “Then he brought down this London art-school guy. And they all chatted and whispered together, you know.” The upshot was that he ended up back in London, with a place in Camberwell art college and a job as a waiter in a Lyons Corner House. He was 21.

The owner of Lyons, Julian Salmon, also took an interest in Morley’s painting. “He was a great guy,” Morley says. “A benefactor. He bought a few watercolors. He would always give me five quid.” It was at Camberwell that Malcolm Morley finally confronted contemporary art.

“They showed me a Picasso the first day in art school. And it was easy for me. I had no difficulty in understanding Picasso right away. At first glance!

“*This was Daddy-O!* No doubt. Because there’s a certain primal power in things that one recognizes, and I had learned how to recognize the signs in a very primitive place—a prison.

“I realized that the aggression I couldn’t muster in jail I could somehow muster in painting. I felt that I could replace Picasso.” A hesitant laugh. “A very immodest thing to say. But I felt that I *knew* that thing, and had experienced it long before I knew it was called ‘art.’ It was the idea of historic ambition. That’s what it’s all about on one level—like the championship of the world!”

One day, Morley was painting a large landscape in Richmond Park. Up walked Sir John Mills, the actor. He liked the canvas, and not only bought it but showed it to a friend: Sir Robin Darwin, principal of the Royal College of Art, which was several cuts above Camberwell. The customary educational requirements were waived, and Morley was admitted as a student.

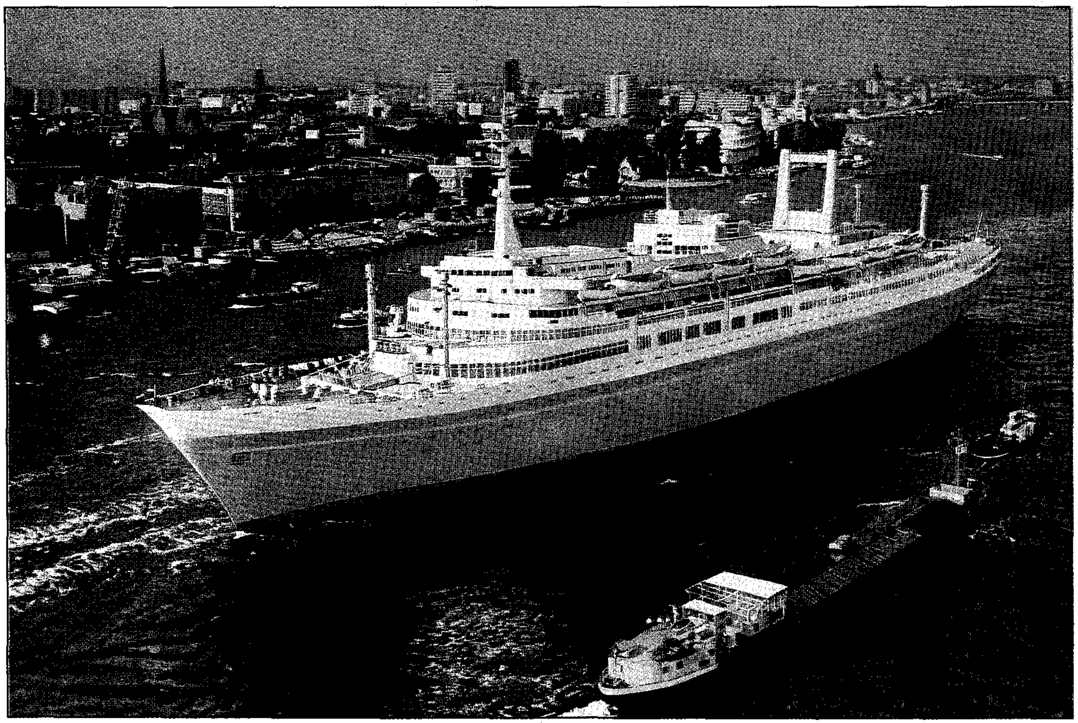
Those years were splendid times at the Royal College, but they weren’t especially good for Morley. “I spent three years

subject of a Brooklyn Museum retrospective...”

there, and it was a struggle,” he says. “As soon as I became self-conscious about it, I had a working block.”

The sophistication of his contemporaries maddened him. They were cool young men with Italian scooters, convoy coats, gorgeous girls, and Mayfair gallery connections. “I was an Angry Young Man, really,” he says. “A classic case. A chip on my shoulder, smoldering, the whole trip. The only thing I liked about art school was the women.”

Morley met an American girl—not in college, but on a bus. In 1956, they came to New York and married (this was to prove short-lived). The London art world was about to take off like a roller coaster, and its luminaries would include such Royal College contemporaries of Morley’s as Peter Blake, Robyn Denny, and Richard Smith. But Malcolm Morley, less an immigrant than an enraged emigrant, was living in Brooklyn, under the el.



The realist thing: SS Amsterdam in Front of Rotterdam, *1966.*

HOW LEAN WERE MORLEY’S FIRST YEARS IN NEW York?

“I can’t say I was ever really *skinny,*” he says. “I could always get food. I could always work in restaurants. I got jobs through an agency which, oddly enough, was underneath Willem de Kooning’s studio. I had an old silver Pontiac, and I’d go to Connecticut or somewhere on a Saturday night and make $100.

“I would work in *real* restaurants, not Villagey places. Like Longchamps.”

It was in Longchamps that a man asked him what he did. Morley replied that he was a painter. So am I, the man said. Morley asked his name.

“And he said Barnett Newman. And I almost dropped the f---ing tray. He got up and embraced me, which embarrassed me a bit because the headwaiter thought I was weird anyway, because I wasn’t a proper waiter.”

Newman came all the way down from Riverside Drive to look at Morley’s work. He was then living on Henry Street. Morley was doing abstracts—“staccato, scribble-scrabble, macho New York paintings”—and Newman told him that he liked the “sense of light.”

“I thought, ‘What the hell is he talking about? This isn’t Impressionism.’ But he was referring to inner light. I learned a lot from Newman. Through him, I first experienced the metaphysics of a painter.” The ambitiousness too. “I’m interested in removing the sword from the stone,” Newman told Morley. “Emptying Renaissance space!”

“I thought, ‘Wow! Nobody talked like that at the Royal College of Art!’ ”

Morley’s first one-man show was at the Kornblee Gallery in 1964. The paintings were abstracts. But before the show was over, he was working on pieces that employed a bold new strategy; the meticulous re-creation of the coolest sort of postcard images. His reasons had nothing to do with the marketplace. “I was very tense then,” Morley says. “Very ego-pushy. Blazing! In order to untangle the knot, I had to demonstrate that I could make a Perfect Thing. A certain kind of perfection had to be achieved before the rough and raw started going.

“Somehow or other, one of the proofs that you’re doing something is that you create a movement,” Morley says. Indeed, in the seventies there was a brief boom in the movement—photo-realism, a label he dislikes—on which Morley exerted such an influence. But Morley was yet again moving on. And, as so often, with a bang. Consider the affair of the F.T.D. auction in Paris in 1974.

F.T.D.—the Florists’ Transworld Delivery—had invested in art and wanted to unload some of its holdings. These included pieces by Tom Wesselman, Larry Rivers, and one of Morley’s superrealist (his term) pictures—a view of Buckingham Palace.

The sale went poorly until the Morley canvas was put up. Bidding was at 84,500 francs (then $17,500) when Morley arose and strode to the front. With him was a camera crew, apparently from a TV station, but actually hired by Morley himself.

“I had got really involved with changing that painting,” he says, “developing it further, and in public.” He told the crowd, “This place is a laundry, and they’re cleaning dirty money with my art.” He had wanted to scrawl the word “*faux*” in red paint on the canvas, but the auction house had heard he was planning some such demonstration, and the painting had been sheathed in plastic. He contented himself with nailing a water pistol into a corner of the painting while the guards were trying to wrestle him away, and then beat a retreat.

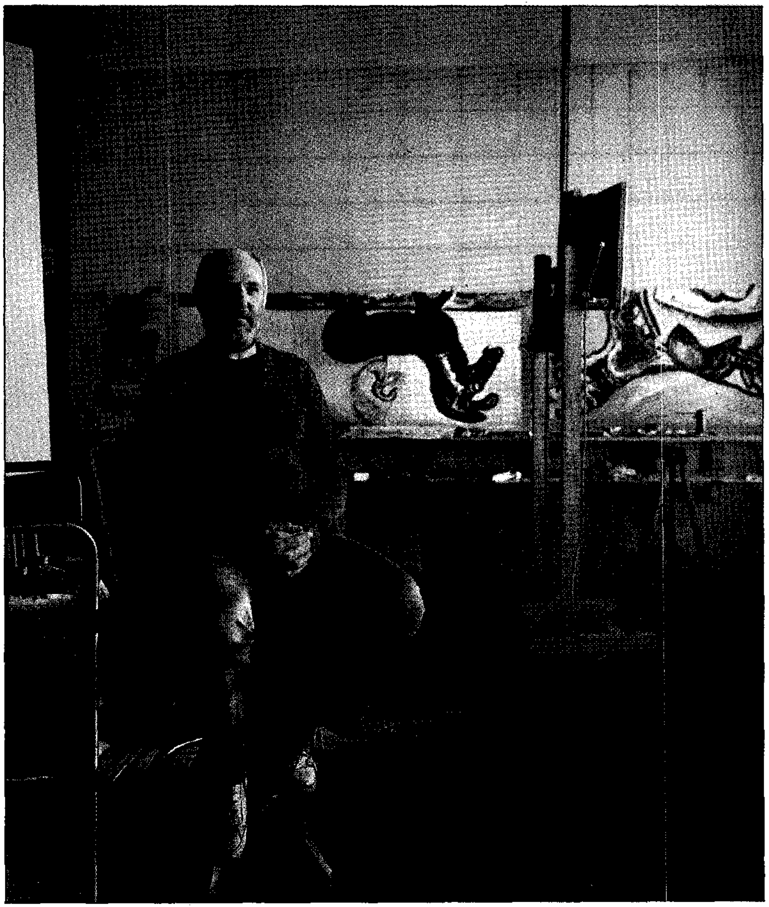
It is said that a German art dealer who had been planning to bid the piece up to $30,000 stalked out in disgust, causing the entire sale to fall apart. Morley still sounds elated by the affair. “Things were happening all the time,” he says. “Like little sparks. I was kind of a little bit off my head—I would

“. . .Style is ‘literally a matter of life and death’. . .”

have to be. I was motivated by a desire for recognition of some kind.

“I would shudder at the thought of doing anything like that now. I don’t even enjoy it when someone says, ‘Are you Malcolm Morley?’ I’m pleased on one hand, but seriously embarrassed on the other. Now I feel that I want to stay very private. I can’t be private enough.”

As may be seen in Brooklyn, the pistol remains attached to *Buckingham Palace With First Prize.*



‘I felt that I could replace Picasso’: *Morley in his SoHo studio.*

“BIG KISS!” Marcia Grostein is saying on the telephone in Morley’s Bridgehampton house. “Big kiss!” This seems to be Latin-American for “good-bye.” Grostein is Morley’s Brazilian inamorata, and herself a formidable painter. She returns to her newest work, a watercolor of Malcolm Morley.

“Paint me with a red nose,” he insists. “Or a purple nose! What about primitive stripes? You know what the new art movement is, don’t you? The Exotics! This is one of the first meetings of the Exotics.”

“What are the rules?” Marcia wants to know.

“Clean water. You can’t make the watercolor muddy. That’s *one* rule of the Exotics.”

“I’m changing my water right away,” Marcia says.

Morley speaks cheerily, but style and changes of style are, he says, “literally a matter of life and death.” He talks of “the risks of creating an identity and then being willing to abandon it. It’s the classic move of the modern artist.” His new identity has been accompanied by what he describes as a process of “self-radicalization.” This has been accomplished with the help of various self-administered therapies and eleven years of psychoanalysis, as well as much reading of the likes of Norman O. Brown, whose thesis, in Morley’s words, “is that to be a happy human being you have to eroticize your life.

“I make the paintings through my central nervous system,” he says. “So people receive them through their nervous systems. It’s like a pill! Swallow it and you’re going to get the effect—whether you want to or not.”

He says he is more “relaxed” now, but his reactions do still topple into overreaction now and again. It’s barely a year since a fellow British artist approached his table in the Odeon, smiling. This artist had always struck Morley as “posh.” He was in a tempestuous mood. “I just meant to throw the water,” he says. “But the glass went, then the decanter.”

It took five people to throw him out. He called the restaurant later and offered to give his attackers $100 apiece, if he could do so in person. Why?

“I wanted to see them. I thought I could make some sort of art piece out of it.” His offer was not taken up.

No wonder. Somebody has observed that if he gets an ear in the mail he will assume it is from Malcolm Morley. Mostly, though, his work is the vehicle for his passions. Consider *Caiques,* the canvas he was working on this weekend. Its origins lay in an episode in Crete the previous summer.

Morley had been working on a study in the Herculaneum Museum but fell afoul of a guard—“I didn’t know I was supposed to give him money”—who kept bothering him about a pass. “He treated me like dirt. I was letting him. I’d do anything to get that study.” It got to be too much. In the stormiest of moods, he went down to the quayside.

Morley started a watercolor. It was 103 degrees. “I sat there with my straw hat, looking really weird and strange. And then tourists started coming out to take a look. The Germans would breathe down your neck, and I would get the brush and flick the paint on them and say, ‘Ah, excuse me.’ So that was my mood. I’m letting the sun give me a really bad burn.

“Intense hostility! But loving it—sweating, and thinking it was like mad dogs and Englishmen out in the midday sun. So a lot of stuff happens in the watercolor. In a way it’s like Method acting—it’s Method painting.”

He gestured at the painting now being transferred to canvas. “The watercolor is soaking in, the sun is soaking you, you’re soaking up the wine. It’s erotic. Everything is . . . *saturated.* So, suddenly you’re able to release something that you couldn’t before without getting into this foul mood. It’s a very sultry watercolor, wouldn’t you agree?”

Morley’s telephone rings: Henry Geldzahler, cultural commissar, is coming to dine. “It took him twenty years to decide I was a painter,” Morley says, the underdog among the front-runners. Well, front-runners seem to be falling over their feet all over the course these days. The underdog, it’s clear, is rather enjoying his day.

It’s true that his plans seem disjointed. He talks of building in New Mexico, where he acquired ten acres from a collector in exchange for a painting. He also contemplates staying in New York. “The audience here is good. It’s international. I’m a post-American.”

But meanwhile he is gleeful about the work. “To get to the good stuff, you have to let yourself be acted upon pretty much. And, working in that belief, the paintings have been getting stronger and stronger.”

Morley has a typical expression, at once wary, pugnacious, and elated. Elation seems to have the edge. Daddy-O! ■

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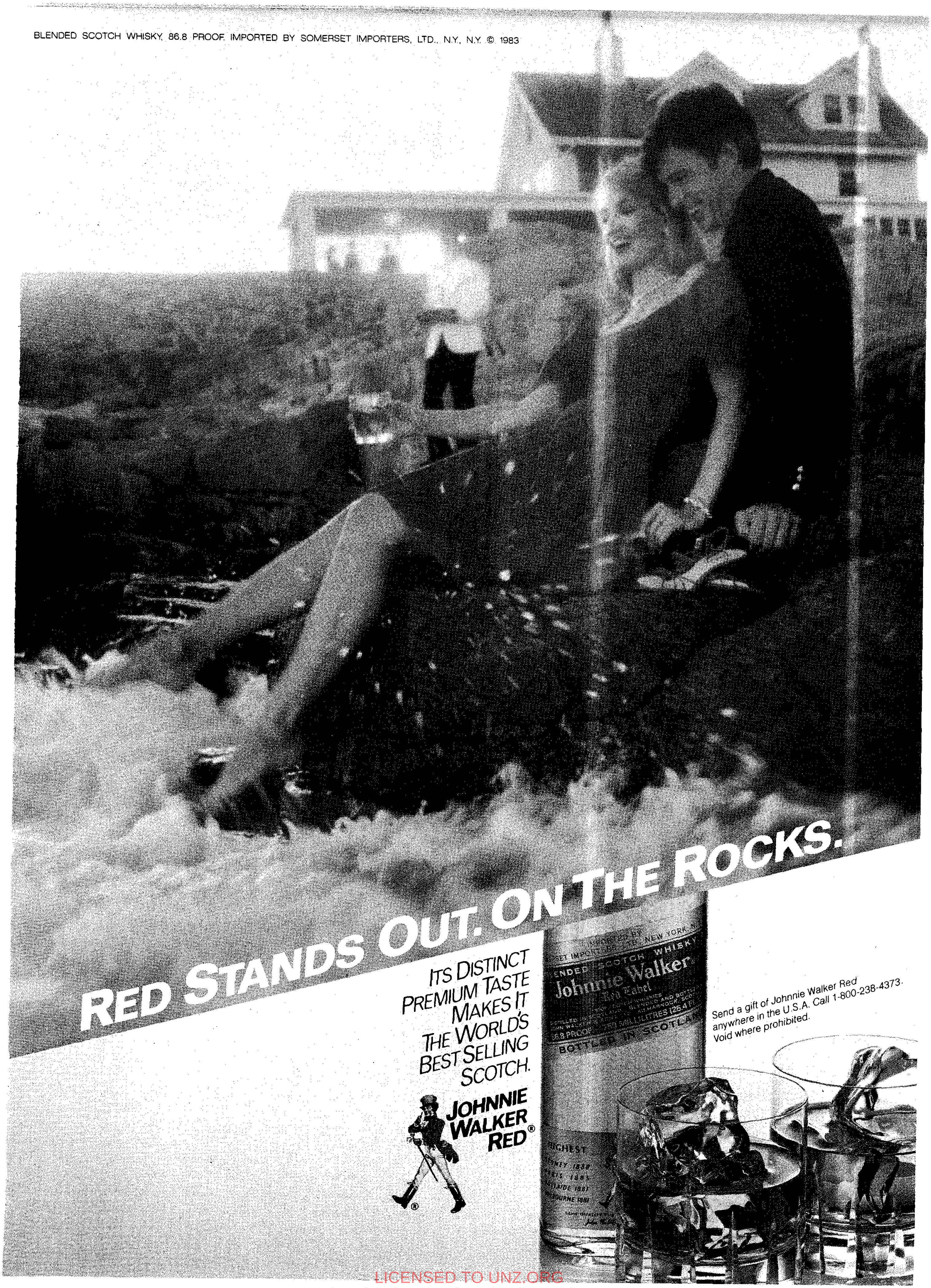
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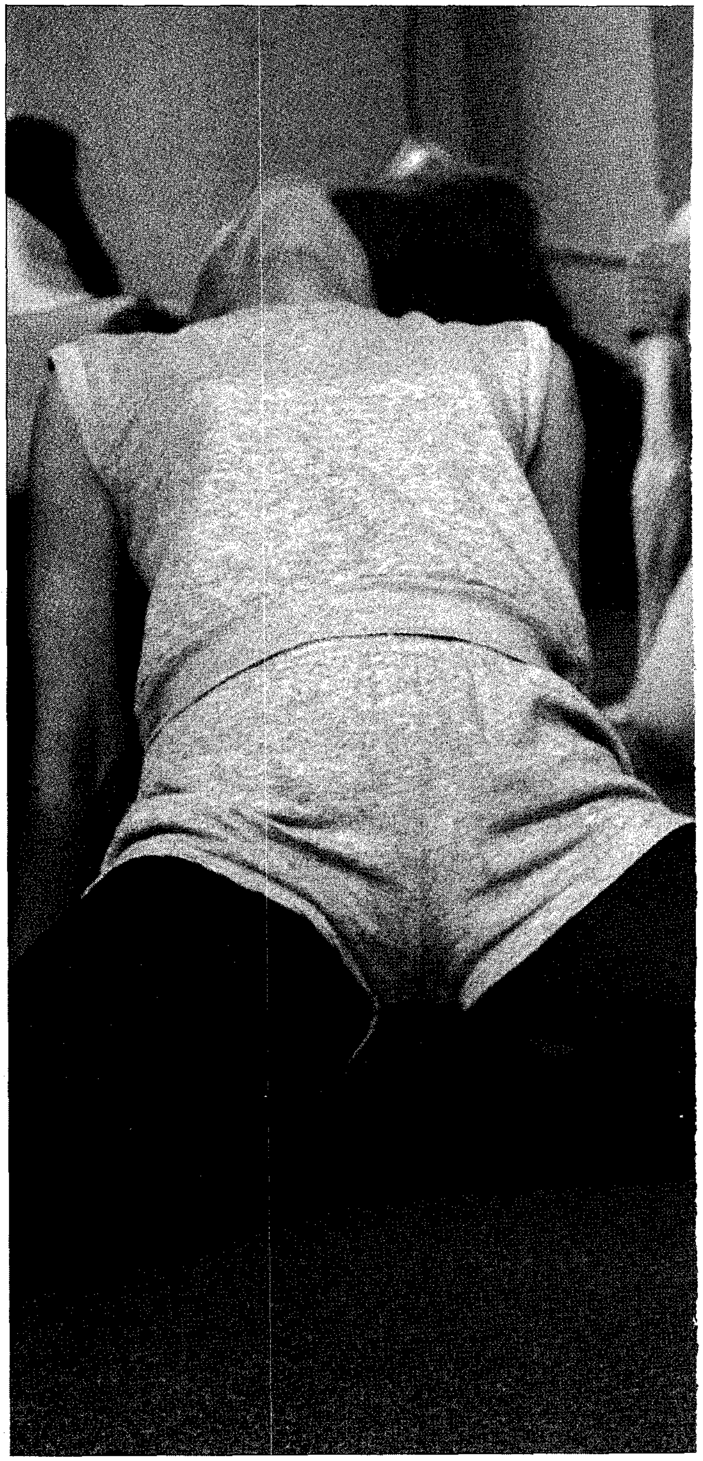
All About Exercise Classes

THE SWEAT SET



No-nonsense stretch: *The Exercise Exchange concentr*

By Janice Hopkins Tanne

On many a midtown street, an exercise studio has supplanted a massage parlor. Walking down Lexington Avenue or Nassau Street at lunchtime, you're more likely to be handed a flier touting "aerobics, toning, and flexibility" than an invitation to "relax with hostesses."

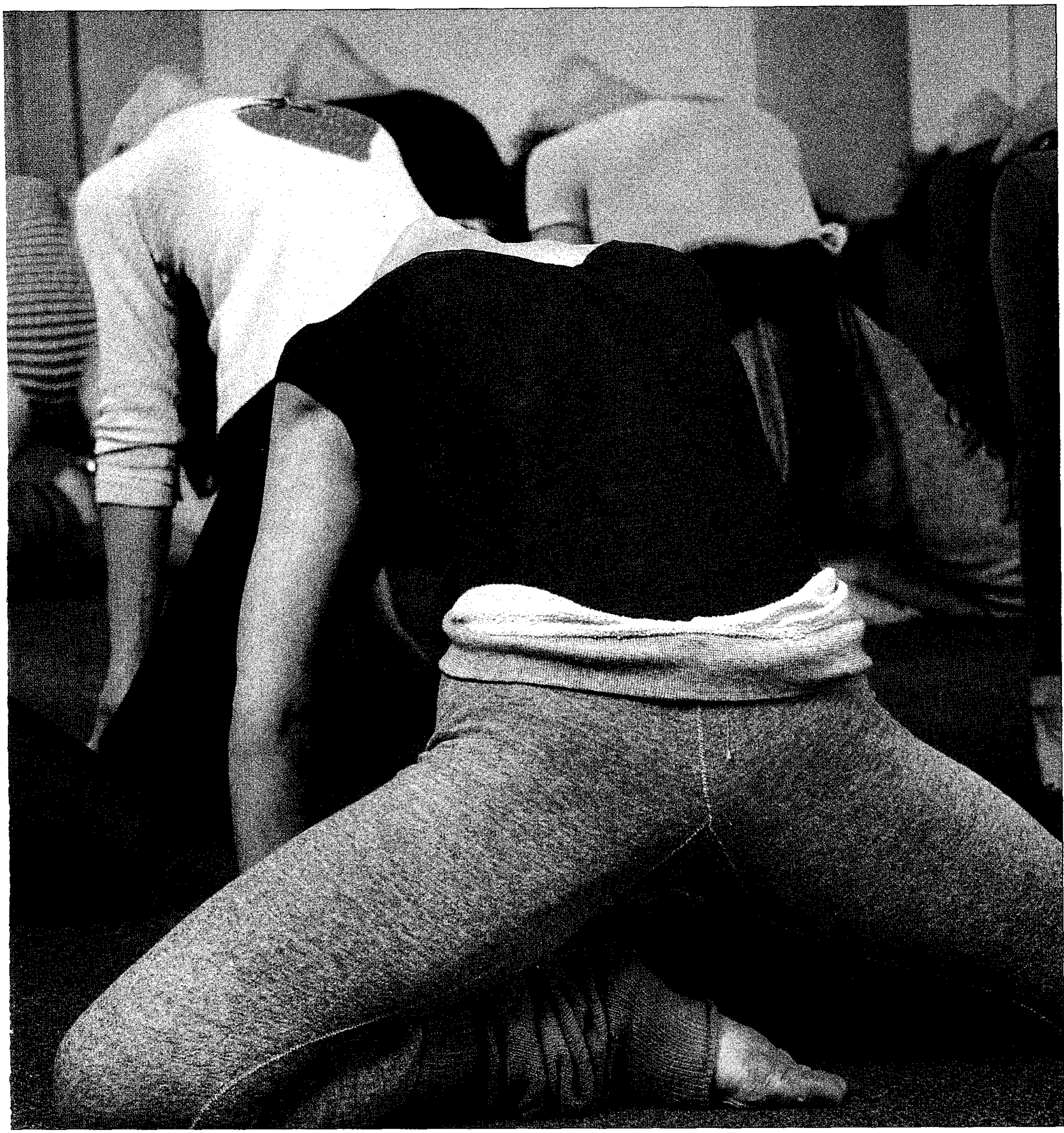
There have always been exercise classes, of course, but in the past many were beauty-salon routines designed to improve the looks of lazy ladies, while others were more narrowly attuned to the needs of dancers, weight lifters, and yoga meditators. Today, the picture has shifted to vigorous exercise for everybody. Jogging before work, taking an exercise class at lunchtime, working out at the gym on the way home have become a way of life. But how much good is all this effort doing?

Before I set out to judge the fitness emporiums that have sprouted around town, I sought advice from physicians who are experts in exercise, sports medicine, and fitness. Among them were Dr. James Nicholas, a well-known orthopedic surgeon who is director of the Institute of Sports Medicine at Lenox Hill Hospital; Dr. Willibald Nagler, chairman of the department of rehabilitation medicine at New York Hospital–Cornell Medical Center; Dr. Lenore R. Zohman, director of the Exercise Laboratory (cardiac rehabilitation) at Montefiore Medical Center; Dr. Theodore Waugh, chairman of the department of orthopedic surgery at New York University Medical Center; and Dr. Gabe Mirkin, a University of Maryland fitness expert and author of *The Sportsmedicine Book* and *Getting Thin.*

Since exercise classes usually direct their appeal to women, I asked two women doctors to help me in my research. Dr. Irene von Estorff, chief resident in physical medicine and rehabilitation at New York Hospital–Cornell Medical Center, was kind enough to test out the Jacki Sorensen aerobic-dance program with me. And Dr. Mona Shangold, director of the Sports Gynecology Center at New York Hospital–Cornell Medical Center, reviewed the current celebrity books on exercise programs (page 61). Finally, because more and more exercise classes welcome men, I delegated my husband, Sol Tanne, a former yoga instructor at the 92nd Street Y, to check out a financial-district studio that offers classes for both men and women.

Finding the classes was no problem; they're all over town. Trying to visit them all would be like painting the George Washington Bridge: By the time you've gotten to one end, it's time to start again at the other. The classes reviewed on the following pages, therefore, are an educated sampling of what's available. I found them through recommendations from sports physicians, tips from fitness-freak friends, word of

Photographed by S. Karin Epstein


© 1984 by Camera 5.

oordinating exercise with breathing. Sports-medicine experts might consider this exercise, which arches the back, unwise.

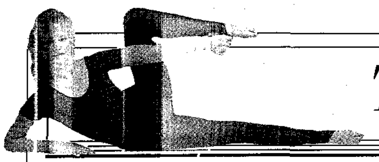
mouth, and long-standing reputations in the exercise field.

The list includes exercise classes only. No health clubs (*New York,* November 7, 1983); no special endeavors such as dance classes; no yoga classes; no weight-training classes or places where you use machines. Regretfully I excluded the New York Healthy Back Institute, which opened last week at 234 East 74th Street (759-8973). The institute offers a six-week program in preventive back care and rehabilitation at a reasonable cost ($120), but it's outside the scope of this article, as are programs for people with special needs—heart-attack patients, pregnant women, people with arthritis.

This article focuses, rather, on the kind of class where you spend 45 minutes or an hour, wearing a leotard and tights or shorts and a T-shirt, in a workout that typically includes some stretching and strengthening exercises and what is (usually incorrectly) called "some aerobics."

Over a six-month period, I took a sample class at nearly 30 exercise studios. For the most part, I was able to go anonymously; at the Y's, which run on a semester basis, I had to disclose that I was researching this article. I did not ask for any star instructors, because a good exercise parlor should make sure all its teachers are top-notch, but in a few cases I went back for a recheck.

You *can* lose weight if you exercise; not only does working out burn more calories than sitting still, Dr. Mirkin says, "it gears your body to burn additional calories around the clock, even while you sleep." And moderate exercise, he adds, also tames your appetite, so you may eat less. But don't get the idea that because you start exercising you can also start eating lots more; to achieve a considerable weight loss, you're best off combining exercise and calorie restriction. And neither diet nor exercise will spot-reduce you.



The Sorensen routine was demanding but

Even if you don't lose weight, working out will make you look better. Many popular exercises improve your posture, strengthen abdominal muscles (giving you a flatter stomach), and tighten the muscles in the buttocks (giving you a rounder, firmer butt).

If you're stiff or have naturally tight muscles, exercise can make you more limber. "Properly chosen exercises—those that involve sustained stretching—can help patients with arthritis maintain the range of motion in affected joints," Dr. Waugh points out.

You'll certainly get stronger if you work out regularly. And exercising can improve the health of your cardiovascular system, says Dr. Zohman, an expert in rehabilitation after heart attacks. For this you need aerobic exercise to make your heart and circulatory system work more efficiently. (See "The Truth About Aerobics.")

EXERCISES YOU SHOULDN'T DO

IF EXERCISE WILL DO ALL THESE TERRIFIC THINGS FOR you, how do you find the right class?

First, you recognize that your body type should influence your choice. If you need strengthening but are flexible, Dr. Nicholas says, start slowly and work up gradually to build strength; you may be prone to partial dislocations because you're overflexible. If your muscles are tight and you often get cramps and muscle pulls, you should realize that good stretching exercises are what you need, but you are susceptible to backaches and calf and neck pains. And if you have no rhythm at all, don't pick an exercise that involves a lot of coordination: If you're clumsy, you may be better off trying to do Jane Fonda–type exercises than choreographed aerobic-dance steps.

Second, all the doctors agreed, look for a studio where they know what they're doing. There's reason to be wary about simply following your instructor through any routine she demonstrates. As Dr. Nagler points out, many New Yorkers are on the verge of having a bad back but don't know it until they start exercising. Similarly, says Dr. Waugh, it's possible to have arthritis affecting knee, hip, or shoulder without realizing it. "I'm surprised at the number of patients who have some mild discomfort and join an exercise class only to find that exercising makes it worse. There's a lay feeling that exercise is good for everything. It's not." The experts helped me put together a list of exercises you shouldn't do:

☐ Bouncing or jerking movements to increase a stretch. They won't work (sustained stretching will), and they increase the risk of tearing a muscle.

☐ Sit-ups in which your legs are straight; they make you arch your back, which can lead to back problems. Do the sit-ups with your knees well bent.

☐ Lying on your stomach and doing flutter-kick motions with your legs and arms. This also arches your back.

☐ Deep knee bends. They put considerable strain on the knee, not one of the body's stronger joints.

☐ Rolling your head backward (a backward neck roll). Like arching the back, it can injure spinal disks and nerves.

☐ Jumping exercises, like jumping jacks, especially barefoot on a hard surface. They can injure feet, knees, and hips.

☐ Weight lifting (for those with back problems).

And exercise classes may also permanently damage your hearing. These days, routines are often done to music—usually as loud as the equipment will blast it. I detest disco music, although I am an otherwise admirable person. After I developed a blinding headache from one class (not listed), I consulted Dr. Maxwell Abramson, a hearing specialist at Presbyterian Hospital. He told me headaches are a valuable warning sign. "If music is painful, it's too loud. If it makes your ears ring, it is causing injury. The ringing can last for a couple of days, or it may never go away. Some people are more susceptible than others, but you can't tell who is beforehand," he said.

There's an ideal world where they test you carefully (taking a history of back, joint, and heart problems and putting you through, say, a treadmill test) so they can tailor a program for you. Then there's the real world, where you walk in off the street, say you'd like to take a sample class, and they tell you where to change. I tried a number of Manhattan's best on that basis. I've listed the studios from south to north, East Side to West Side—though, because it's the mother of aerobic classes, I've started, somewhat out of geographical order, with Jacki Sorensen. I've indicated my judgments on the quality of instruction with stars (they indicate that the teacher is skillful, that there are few bad exercises, and that the classes are small), and the quality of the facilities with diamonds. Three indicates top quality, two means good, one means fair.

THE TRUTH ABOUT AEROBICS

IN AEROBIC CLASSES, YOU EXERCISE YOUR HEART and lungs to about 70 percent of maximum for a period that is long enough, and repeated often enough, to teach them to be more efficient. Most aerobic exercises are continuous; among the best are cross-country skiing, swimming, jogging, and bicycling.

The concept was invented by Dr. Kenneth H. Cooper, director of the Aerobic Center, in Dallas. His system is the official fitness program for the U.S. Navy and Air Force. To determine the aerobic level that's appropriate for you, start with 220, subtract your age, and take 70 percent of that. For example, if you're 30 years old, it's 220 minus 30—that is, 190—times 70 percent. The result: 133. For you, an aerobic exercise would get your heart rate up to about 133 beats per minute and keep it there for 20 to 30 minutes. You check your heart rate by taking your pulse (in the neck under the corner of your jawbone, or in your wrist) for ten seconds, and calculating the beats per minute. You do this right after exercise to get an accurate reading.

In addition, Dr. Cooper's program calls for calisthenics or weight training for strengthening muscles. He recommends doing the whole routine three or four times a week. Skip a day between vigorous exercise sessions, because your body needs 48 hours to repair minor tears.

Dr. Zohman suggests you do aerobic exercise at about 50 percent of your maximum heart rate for about ten minutes, then go up to a 70 to 85 percent level. You'll have to stop now and then to check your pulse, but don't stop too long—aerobic exercise must be continuous. Eventually you'll recognize, by the way your body feels, when you're at the 70 percent level. Continue exercising for 20 to 30 minutes, then cool down for 5 to 10 minutes, the doctor advises.

Very few exercise classes are careful in teaching you this routine, and you may not be getting an aerobic workout when you think you are. On the other hand, you may be getting too vigorous a workout. The aerobic target level varies with age, so in a class with a mixed age group you should be allowed to work at your appropriate pace.

It will be obvious, if you've followed me this far, that many classes that say "and then we give you a few minutes of aerobics" aren't doing you any good at all.

Detail photography by Aaron Rezny. Models: Cynthia Barnett, of Funnyface, and Anne Upson.

good: designed to use all muscle groups in the body.

EAST SIDE

THE MOTHER OF THEM ALL

Jacki Sorensen's Aerobic Dancing regimen is the standard by which many classes are judged. The program is endorsed by the American Heart Association and a number of authorities in the aerobics field, and Sorensen was a consultant to the President's Council on Physical Fitness and Sports for six years.

Her stroke of genius was to convert dancing into aerobic exercise—that is, exercise put to zippy music and worked into choreographed routines that turned huffers and puffers into amateur Rockettes. Because the Sorensen program is available nationwide, and because it's so well regarded, I asked an expert if she'd go to a class with me. Irene von Estorff, M.D., chief resident in physiatry (physical medicine and rehabilitation) at New York Hospital–Cornell Medical Center, helps people get back to functioning after surgery or injury. Thus, she's an expert on joints, relationships among muscle groups, ways to avoid or repair injury, and the workings of the cardiovascular system. Her report:

I went to a one-hour free trial class given in the basement of the Central Presbyterian Church (593 Park Avenue, at 64th Street, 752-0040). We changed to T-shirts, shorts, and sneakers in a simple but clean dressing room with showers. Our instructor, Lori Booth, taught us how to take our pulses by putting our fingers on the carotid artery under the corner of the jawbone, and told us to stop if our heart rates reached above 160 per minute. This was a step in the right direction, though nothing was said about individual target heart rates and how they are determined.

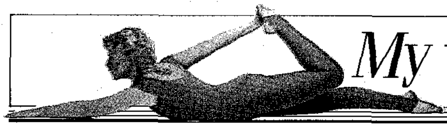
There was plenty of space in that big gymnasium-auditorium for the nine women in the class. Most were in their twenties or thirties, but there were two older, gray-haired women who were obviously overweight. No one asked us any of the screening questions I'd expected for evaluation of our fitness. The assumption seemed to be that if we were there we knew what we were getting into, and that was that.

Booth, a cheerful young woman, began the routine with a lot of stretching of muscles, especially for the legs, to get us warmed up and to avoid aches and pains the next day—and, indeed, I didn't have any. She'd teach us some movements or dance steps, put them together, and go over them with us a few times; then we'd do them to music, following her lead. I found the dances progressively more complicated and demanding, but good—designed to use all muscle groups in the body. I didn't see any motions of torso, shoulders, hips, knees, or feet that could cause problems for anyone. The music and balletic movements helped make the routines fun, and having to use one's arms and legs together improves balance, coordination, and timing. Even the clumsy students were not embarrassed.

The workout seemed quite rigorous,

JACKI SORENSEN'S
AEROBIC DANCING

Dance your heart healthy: *Jacki Sorensen's aerobic dancing gets the cardiovascular system working efficiently—to music.*



My workout at Biofitness was quite tough,

especially for the uninitiated, and the heat in the non-air-conditioned gym (it was July) was a problem. When the temperature is over 90 degrees and the humidity over 80 percent, vigorous exercise can be hazardous for some people. A young and healthy person would probably not need a medical exam beforehand, but if my mother wanted to sign up, I'd want her to get a basic checkup first. I'd want her to have her blood pressure, heart rate, and cholesterol and triglyceride levels checked and a simple stress test done, using a treadmill or stationary bicycle. These tests should spot obvious heart problems and help to determine her aerobic capacity. Then I would do a musculoskeletal exam to make sure she's not at risk for aggravating an underlying arthritic condition or old injury. Assuming everything is all right, we'd plan a six-week program to prepare her body for aerobic exercise.

Sessions (coed) are 45 to 50 minutes long. Two classes per week for six weeks, $72; two classes per week for three months, $144. Free trial classes are held before the start of each series. Classes are held mornings, afternoons, and evenings Monday through Friday, mornings and afternoons on Saturdays, and afternoons on Sundays. Classes are also held at P.S. 40, 320 East 20th Street; P.S. 158, 78th Street and York Avenue; 2 World Trade Center; St. Luke's School, 487 Hudson Street; and Fourth Universalist Church, 4 West 76th Street; as well as in other boroughs. For information, call 752-0040. ★★★ ◆◆

WALL STREET WORKOUT

DOWN THERE IN THE FINANCIAL canyons, amidst the bazaar that is Nassau Street and across from a construction project, the cheerful **Jazz Up Your Body** studio (25 Maiden Lane, 349-5780) offers exercise and aerobic classes before work, at lunchtime, and after five. The aerobic classes are more rigorous than the exercise sessions; what either has to do with jazz is beyond me, since my class worked out to popular and disco music.

The studio shares the upper floor of a two-story building with an employment service. The facilities are new and include a tiny, crowded dressing room. No lockers, no showers either, and the toilet is in the hall.

My lunchtime exercise class of twelve office workers gathered in leotards and bare feet in the studio, a large rectangular room with two mirrored walls and a shiny wood floor. Our instructor, an attractive young woman named Kazuko Ohno, got us started with about ten minutes of standing exercises, mostly stretching. We then did about 25 minutes of stretching and tightening drills on floor mats, with some variations I hadn't seen before, such as beating our hands on the floor while doing leg-lift routines.

I had my doubts about parts of the workout, such as the backward neck rolls, the toe-touching bends done with the knees locked, and the emphasis on bouncing. We were also encouraged to do some exercises double-time, as if that would increase their benefit. Nevertheless, this is a reasonable class in an area where it's hard to find facilities except in membership health clubs.

Sessions (women only) are 45 minutes or an hour long and include no more than twenty people (twelve to fifteen is usual). Twenty classes plus 3 free classes, $160; 40 plus 6 free, $280; 60 plus 9 free, $360; one week of unlimited classes, $16.95; one trial class, $10. Classes are held mornings, afternoons, and evenings Tuesdays and Thursdays, and afternoons and evenings Mondays, Wednesdays, and Fridays. ★★◆

GOOD AEROBICS, FEW AMENITIES

JUDITH SCOTT, A DANCE INSTRUCTOR (**The Works: Judith Scott's Total Body Workout,** 87 Fifth Avenue, at 16th Street, 749-4714), is one of the few aerobic-exercise teachers who understand the concept. Although she didn't explain to our class (eight women and three men) the idea of finding your own personal target zone for an aerobic-level heartbeat, she did have everyone check heart rates immediately after the exercises, and seemed to want us to have them below 120 beats per minute. (That rate may in fact be too low to be beneficial to younger class members.)

Scott's Enduradance classes take place in a large sixth-floor loft. There are no showers or lockers, there are two antique toilets in the hall, and the women change in a small room that appears to have been part of an elevator shaft. I have seen more luxurious surroundings.

The session began with warm-up movements on the floor, including lots of push-ups. It was somewhat difficult to follow the floor exercises, because my line of sight was obscured by other class members. We then worked up to the Enduradance part, which turned out to be three fifteen-minute sessions of aerobic dancing interspersed with periods of brisk walking or running. We took our pulses while walking—immediately after the exercises—and Scott cautioned one or two class members to slow down, because she felt their heart rates were getting too high.

The aerobic dance is vigorous but quite choreographed, so the steps are hard for a newcomer to pick up. One of the men in the class told me I'd find it easier the second time around. Afterward, the class did abdominal exercises on the floor, and finished with some slow-down stretching and relaxation exercises done while standing.

All in all, it was a good workout by an instructor who knew what she was doing—certainly recommended if you can take the bleak surroundings. There are also classes that emphasize stretching and strengthening.

Sessions are an hour long. One class, $7; 8 classes, $50; 16, $96; 24, $138; 32, $176. Classes are held evenings Monday through Thursday, and mornings on Saturdays. ★★★

MIDTOWN GLOSS

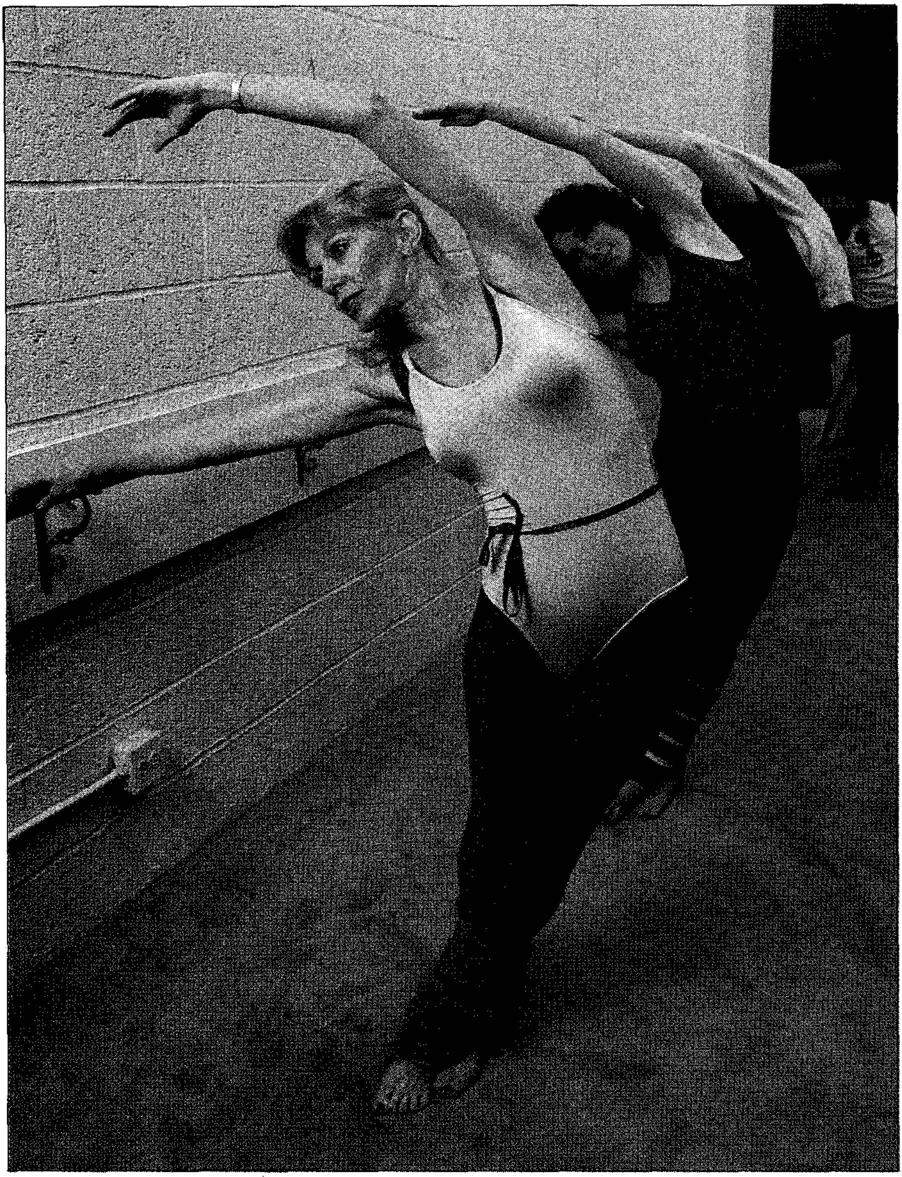
THE **Biofitness Institute** (380 LEXINGTON Avenue, near 42nd Street, 557-1212) is a small, glossy, hyped, well-equipped operation in the Art Deco basement of the Chanin Building. Its medical adviser, Dr. Jed C. Goldart, a psychiatrist, got involved in exercise and sports training to heal injuries he'd sustained while exercising.

It *is* possible to take exercise classes without becoming a member of the institute, which has exercise machines, nutritional counseling, flotation tanks, and the like. Some of the classes emphasize stretching, flexibility, and relaxation, without aerobics. Before you can take an aerobic class, you must be screened by a staff member, who will have you jog in place (while your heart rate is monitored) and do leg raises and hamstring stretches.

I took an early-evening stretching-strengthening-and-aerobic workout led by Alice Saland, the consultant in charge of exercise classes. There were eight women and one man in the class, held in a small, shiny-wood-floored rectangular room with mirrors on one wall. Saland's assistant, Paula Dante, who teaches some of the other classes, moved among us continually, correcting anyone who was doing the exercise imperfectly and cautioning people not to force themselves to do too much.

After some warm-ups, we moved into

but sensible, and the instructors seemed well qualified.



Bar stretch: *Helane Royce students start at the bar; aerobic exercise follows.*

about twenty minutes of aerobic dancing similar to the Sorensen routine, but not as choreographed. There was a short cool-down period, and then we got down on floor mats for a routine meant to strengthen abdominal muscles and stretch leg muscles. Saland made a point of stretching out each muscle group after we'd done tightening exercises. It was quite a tough regimen, but it seemed sensible, and the instructors seemed well qualified. We wound down with some relaxation exercises that ended in the glow of a candle.

When I interviewed Saland afterward, she explained her cautious approach: "I don't recommend any straight-leg raises for abdominal work; you can hurt your back. And no bouncing while stretching, or rolls of the neck. No deep knee bends; they're bad for your knees. Shinsplints and knee injuries are common in aerobic classes if you do too much or too often."

Sessions are 55 minutes long. Single class, $9; five classes, $42; ten, $80; unlimited number within one month, $125. Prices are lower if you become a Biofitness member. Classes are held mornings, afternoons, and evenings Monday through Friday, and afternoons on Saturdays. ★★◆◆◆

DESK WORKERS' DELIGHT

TYPICAL OF SMALL BUSINESS-DISTRICT salons catering to lunch-time and after-work exercisers, the **Helane Royce, Ltd.**, studio (305 East 46th Street, 697-5379 or 759-1003) occupies a loft-type space on the fifth floor of an office building near the United Nations. The studio is bright and clean, the small changing room an imaginatively constructed tent of blue-and-white fabric. The toilet is down the hall, though, and there are no showers.

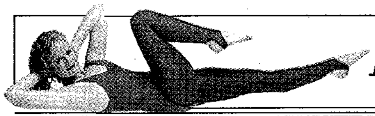
The class area is a mirrored, plushly carpeted room shaped like a boxy L, so you don't always have a perfect view of the instructor. On the other hand, there are no more than eleven women in each class (the class limit for men is eight), so the instructor has a good view of you and can correct your problems.

My after-work class began with exercises at the bar: a number of ballet movements of the arms and legs, then some stretching and deep knee bends. Next, as we warmed up, we did dance-like routines to tapes of disco and popular music. (Hand weights can be used during the arm exercising if you like.) After that, it was floor work for about half an hour: lots of exercises to strengthen the abdominal muscles, and a swimming type of exercise, where you lie on your stomach and make flutter-kick movements with your arms and legs. Such an exercise arches the back, and several experts warned this would be inadvisable for anyone susceptible to back problems. We finished with breathing and stretching exercises, sitting cross-legged on the floor.

Helane Royce was very thorough about screening. She wanted to know my age, what exercises I was currently doing, and what my exercise goals were. Also, my instructor, Isabella Schwartz (who's no longer at the studio), gave good advice to beginners: "Don't work too hard. Don't be competitive with the others. Remember, the class has been doing the routine for a while. Stop if you feel overstressed. Don't overdo things, and take a hot bath before you go to bed." However, the regimen included some exercises—such as knee bends, backward neck rolls, and those back arches—that my experts advised me to avoid. And, despite the screening and good advice, I would have liked more personal attention during class, because it was obvious that several of my fellow students were doing the same exercise differently.

"So what's so terrific about Helane Royce?" I asked a friend who's a regular, and she said, "Take one of *Helane's* classes." I did, and it was entirely different, proving that often you'll choose a course because of the instructor, not because of the studio where she teaches.

Royce, a former exercise consultant to the New York Rangers, pays great attention to making sure everyone in the class is doing the exercise just as it should be done. The routine was similar



Elaine Powers's salon looked like the gym

to that in the earlier class, but the quality of the instruction and the attention *made the difference. Schwartz's routine* was in the medium range of toughness; I'd call the Royce class less rigorous, perhaps because she paid so much attention to me, the newcomer.

Sessions are 60 minutes long (except for the 75-minute—$13.50—expert class). Single class, $10.50; five classes, $50; ten, $95; twenty, $180. Classes are held mornings and afternoons on Fridays, afternoons and evenings Monday through Thursday, and mornings on Saturdays. Men can take classes on Thursdays and Saturdays.★★◆◆

ONE OF THE BETTER EFFORTS

Pretty Body (681 FIFTH AVENUE, near 53rd Street, 752-2106) is commendable, both in its program and its facilities.

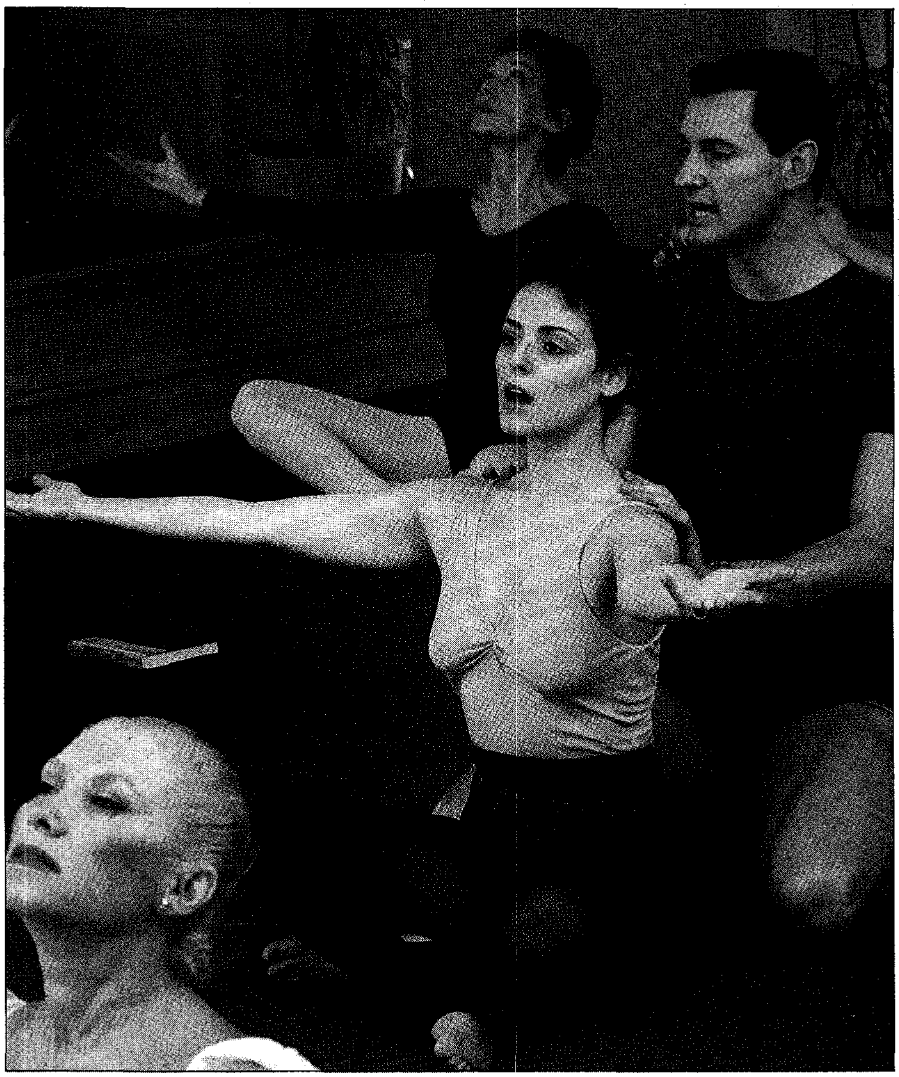
The salon is sparkling-clean, carpeted, and has mirrors on the front and back walls, a setup useful for following class routines. The windows overlook St. Thomas Church and an office building across the street. I'd just as soon not have a middle-management audience observe my efforts, but perhaps you won't mind. There's a small dressing room with plenty of lockers, a large tiled shower area, and a sauna.

My class, led by Roberta Smith, had eight participants. We spent about ten minutes doing standing calisthenics, waggling our arms and bending to touch our toes. Then we moved into aerobic dancing to popular music, beginning with some jogging and then doing simple dance steps; some of the routine had a hoedown quality, and it was all quite cheerful. The aerobic part went on for about twenty minutes, but there was no instruction on pulse taking.

At the end of the aerobic period we got into a vigorous series of exercises, mostly on the floor, aimed at stretching muscles and tightening and toning the ones that make your stomach and behind look good. The exercises drew a lot from yoga and ballet, and, because this was an advanced class, there were many repetitions of each. Some you may not be able to do at first, like the splits, which are done with legs spread out to either side and also with one leg in front and one in back. Persist slowly.

Because the class was small and Smith a helpful instructor, there was a lot of personal attention and correction.

Sessions (women only) are 30, 45, 60, or 90 minutes long. One day of unlimited classes, $12.95; 10 visits, $100; 20, $180; 30, $250; reductions for longer-term memberships. Classes are held mornings, afternoons, and evenings Monday through Friday, and mornings and afternoons on Saturdays.★★◆◆◆



A good workout: *The Nickolaus routine combines ballet, yoga, and dance exercises.*

GLAMOUR THAT'S GOOD FOR YOU

The Elizabeth Arden Salon (691 Fifth Avenue, at 54th Street, 407-7908) was the only studio that insisted I undergo an evaluation before joining a class. The pre-test, which costs $15.60, takes a half-hour.

The nice part is that you can come in from the office, drop everything, and be handed all you need—clean leotard, paper slippers, and a pink-and-red robe. Judith Hirsch, an instructor, put me through my paces—she asked me if I'd had any heart, blood-pressure, or back trouble; measured my chest, waist, hips, thighs; and then switched on a classical-music tape. I lay down on a pink sheet on the pink plush carpet, following Hirsch's instructions. She cautioned me to stop if I felt any discomfort, especially in the back.

We started with floor exercises: modified sit-ups involving matching alternate arms and legs, leg lifts sideways and scissors-style, then arm lifts using light weights—one-pounders, I'd guess. Then, standing, I did some bending and touching of toes, keeping the knees slightly bent. I did about ten repetitions of each. None of the exercises involved lying on the stomach, and some of the more vigorous involved bicycling while lying partially on my side.

I passed. Hirsch said that, while I wouldn't be a star, I could join the regular one-hour class—with aerobics—or one of the half-hour exercise classes.

My sample class took placein a shiny, new, mirrored exercise room with pink plush carpet. There was a generous amount of space for each of the eight women in the class (the maximum is

after the school dance, but at least the price was right.

ten). Judith Hirsch was the teacher.

The routine was similar to that in the evaluation, with the addition of about twenty minutes of the aerobic sort of exercise, all done to pop music of the kind where you can understand the words. Hirsch was an excellent and thorough teacher who knew her pupils by name and corrected them if they weren't doing an exercise correctly, although she did not have them monitor their pulse rates.

Sessions are 30 or 60 minutes long. Ten half-hour classes, $93.60; ten one-hour classes, $140.40; evaluation, $15.60. Classes are held mornings, afternoons, and evenings on Mondays, and mornings and afternoons Tuesday through Saturday.★★◆◆◆

LOUD, ORANGE

IF YOU WENT TO A PUBLIC HIGH school, as I did, the **Elaine Powers Figure Salon** (130 East 57th Street, 486-9094) will remind you of the gym the morning after the senior prom. This large studio, on the second (mezzanine) floor of a hotel, is carpeted mostly in an orange indoor-outdoor sort of material, and there are striped orange plastic panels on the walls and hanging orange paper curlicues and draperies that look as if they were put up for the Halloween dance.

The ladies' room, outside the irregularly shaped dressing room, contains two toilets and one sink, not many for the number of women in the studio. (There are no classes for men.) Though the dressing room contains a few lockers, most women take their bags to the studio with them. The facility also includes some weight-training machines and stationary bikes.

The good news: There are lots of half-hour and hour exercise classes. I took a half-hour trial class at noon one hot September Tuesday. It was held in a large room facing a tanning salon on Lexington Avenue, but—blessings!—it had three large air conditioners and a fan on the floor. It was somewhat cool. Extremely loud disco music accompanied our exercise.

The instructor was Jennifer Brown (no longer with the studio), a lithe, supercharged, and svelte young woman in her early twenties. There were about twenty in the class, including a very obese young woman and two participants who appeared to be well past 60. They didn't do many of the exercises, and they didn't seem to have a clue as to what the regimen was about. Other women drifted in and out; some left early.

Brown seemed to think that faster was better. We started with arm exercises and went to jogging-type exercises involving arm movement, all to a count of eight. Then we did some leg exercises, including one that involved balancing on one knee and one hand while bending the foot back against the body. I wondered if it was good for your knee. Our instructor was dynamic, full of energy, but so busy keeping things going in a big class that she couldn't give personal attention to individuals. People were waving and waggling their arms and legs furiously—and differently. Brown had time to instruct only one person on how to do an exercise correctly. We did some working out on the floor, and the carpet had an unpleasant soapy feel to it, as if the last carpet shampoo hadn't been washed out.

Brown told me afterward that the class was about half aerobics, but there was no pulse taking, nor was there any explanation of what's meant by "aerobics."

Since this is a chain operation, I wanted to see another branch. The East Side studio, 1535 Third Avenue, near 86th Street (876-7600), would not let me take a sample class; the studio at 170 West 72nd Street (595-1772), a bit more enterprising, said I could come in and take a trial class on a "sale day."

There were five of us—including two grossly obese women who gave up soon after we started—in a half-hour lunchtime Stretch and Tone class. The Powercise class I'd taken on 57th Street had included an aerobic component and had been more strenuous than this stretching and strengthening class, led by Dana Johnson.

The surroundings, upstairs from a fast-food restaurant and an athletic-shoe shop in a two-story building, were similar to 57th Street's, though smaller: orange all over, an orange shag carpet (newly cleaned, but there was an antique piece of chewing gum beneath my nose where I got down on the floor to exercise), a dressing room where you could get a locker for 25 cents but where there was also a warning about the theft problem, and toilets but no showers.

The staff wasn't pushy about making a sale, and the price quoted to me at the 72nd Street branch was right: $29 for a three-month membership, which includes all the classes you care to take, as well as the use—after instruction—of the machines. Prices at all the studios are the same: $129.95 for four months is the base fee, but membership sales are frequent. The current sale price is $89 for a one-year membership. Your membership in one Powers studio allows you to take unlimited classes at any branch.

Sessions (women only) are 30 or 60 minutes long, and all the studios hold classes mornings, afternoons, and evenings Monday through Friday, and mornings and afternoons on Saturdays and Sundays. The rating for the branch on 57th Street:★

GOOD STRETCH AROUND TOWN

THERE ARE SIX **Nickolaus Exercise Centers** in Manhattan. When I phoned for a description of the Nickolaus regimen, instructor Ken Moody said, "It's slow, it's not aerobic, there's no music, there are no machines, and it's mostly on the floor, so there's nothing to fall off of. It's abdominal breathing coordinated with movement." That's a fair description. The exercises, originated by dancer Richard Nickolaus, owe much to ballet and yoga. A somewhat similar but more rigorous workout is given at the Exercise Exchange (page 62).

I took an early-evening class at one branch, on the fifth floor of the small office building at 767 Lexington Avenue, near 60th Street (355-2693). The women's dressing room was equipped with mirrors, a place to hang your clothes, and bags holding the exercise clothes of regulars. There was one shower and a toilet shielded from Lexington Avenue by a window blind.

The exercise room was rectangular and carpeted, with lots of windows and the obligatory mirrors. The age range was that found at most classes—late twenties to late thirties. There were two men and sixteen women in the class; a few of the women had the look of dancers or exercise professionals.

Dennis Kocjan led the one-hour class; "He's a good instructor," one of the regulars told me. The regimen involved breathing coordinated with (mostly) stretching exercises done on the floor, plus some strengthening exercises, such as leg lifts for the abdominal muscles and push-ups for the arms and shoulders. Some of the exercises we did involved arching the back, and *The Nickolaus Technique*, describing the regimen, warns that people with back problems shouldn't do them.

Although the class was relatively large, Kocjan seemed to know almost everyone by name and provided lots of personal attention to make sure everyone did the exercises correctly. After my trial class, he called four times to see whether I'd join the program.

Sessions are 30 or 60 minutes long. Sixteen half-hour classes, $70; 48

The Lotte Berk Method focuses on making you look

half-hour classes, $175; 16 hour-long classes, $100; 48, $300. Classes at the Lexington Avenue branch are held mornings, afternoons, and evenings Monday through Friday, and mornings and afternoons on Saturdays and Sundays. If you sign up at one center, you may take classes at any of them. The prices are uniform; the hours vary. The other branches are at 160 Broadway, near Liberty Street (425-3915); 297 Third Avenue, near 23rd Street (986-9100); 129 East 45th Street (986-9100); 237 West 72nd Street (877-0755); 238 East 75th Street (472-3030).★★ ◆◆

THE FLIP SIDE

TUCK, RELEASE. TUCK, RELEASE. Tuck, release. You squeeze your buttocks together and move your pelvis forward, then let go. You may well have seen your nearest and dearest perform this movement in more intimate moments, but here at the **Lotte Berk Method Limited** (23 East 67th Street, 288-6613), we are dedicated to improving the look of things.

More than one of my doctor consultants recommended Lotte Berk as a good program, but one designed to make the body look more beautiful rather than be more fit (say, more cardiovascularly efficient). And my instructor, Susan Kujawa (no longer with the studio), pointed out that most women who have followed the program (it's for women only) develop a flat stomach and a high, rounded, tight butt. I developed a pain in same, but presumably I would get used to these exercises if I persisted.

This studio focuses on improving the area between the waist and the knees—tightening the abdominal muscles and those underlying the buttocks and in the thighs. "The Berk method defines muscles. The Nautilus machines won't give curves, and while aerobics are good for burning calories, they don't do so much for muscles," Kujawa said.

Classes are held in the upper four floors of what was once somebody's glorious townhouse. It's as good an East Side location as you can get, but not as glossy as you'd expect. The interior has been partitioned and altered over the years, but the management has done its best with plush carpeting, navy and burgundy paint, tasteful bunches of dried flowers, and plenty of mirrors.

We six had our workout in a carpeted, mirrored, air-conditioned room on the top floor. We spent some time at the bar and a good bit on floor mats. The session was supposed to include five minutes of aerobics, but we never got to it, probably because the instructor took so much time with the newcomers. It didn't matter: Five minutes of aerobic exercise would be pointless. Kujawa told us that beginners might feel moderately sore (she was right), and recommended having a hot bath before going to bed (it helped). If we took classes about three times a week, she said, we should begin to see changes in our bodies in about two weeks.

The classes are small (nine at most), and that means the instructor can work with you to make sure you're doing everything correctly. And the pleasant surroundings included showers and a place where regulars can leave their clothes. What didn't appeal to me was the emphasis on making your body sexier-looking rather than making it more fit.

Sessions are 60 minutes long. Single class, $15; ten, $145; twenty, $280. Classes are held mornings, afternoons, and evenings Monday through Friday,

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good, toning abdominal, buttock, and thigh muscles.

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POSH, POLISHED, COOL

VERY EAST SIDE, IF A TOUCH TOO perfect, **Judyth B**'s studio (149 East 72nd Street, 744-8139) offers a schedule suitable for a leisurely life-style, with four hour-long sessions each morning, plus some evening and Saturday classes. They're held on the parlor floor of a brownstone; the exercise studio is the enlarged living room, with fireplace, plants, and mirrored wall with ballet bar.

In my Wednesday-morning session there were only two other students, both slim, fortyish regulars returning after the summer recess. They lived around the corner on Park Avenue and afterward joshed in the communal dressing room (well, money doesn't buy everything) about how one of them had, yes, done it again, gone and bought another house on impulse.

In class, however, we were serious. Judyth B herself, a tanned, trim fortyish lady, led us through a routine that was mostly sensible stretching to popular (but not impossible) music. We exercised barefoot on a shiny, spanking-clean wood floor, starting with stretching and flexibility exercises for neck and arms. After that we moved to the bar, which we used for balance while doing some leg swings, and also for standing push-aways. We continued on the floor, working at stretching exercises on mats. The routine here emphasized stretching, flexibility, and strengthening muscles such as the abdominal ones that keep your stomach taut and help support your back. The only one I had doubts about, based on my experts' advice, was the backward neck roll.

The workout was sensible, if not really aerobically beneficial, and the setting was pleasant, clean, and comfortable. The dressing room had wheat-colored carpet and one shower, and there was a tidy john off the reception room. I don't think that the studio could handle crowds, but it might not want hoi polloi.

Sessions (women only) are 60 minutes long. Single class, $15; ten, $140; twenty, $260. Classes are held in the mornings and evenings Monday through Thursday, and in the mornings on Fridays and Saturdays. ★★ ◆◆

DANCEABOUT

DESPITE ITS NAME, THE **One to One Center for Movement and Fitness** (405 East 73rd Street, 737-2016) does run exercise classes. A small building containing an office, locker rooms, and showers connects with a gigantic bubble housing exercise machines, tumbling equipment, and mats.

The exercise class was conducted on a huge mat of very firm spongy material. One of my classmates, who said she was a dancer who had been injured in the past, told me she came here just because of the floor: On it you can run and jog barefoot—which is what we did—with minimal risk of injury. (That mat, 40 by 40 feet, has four layers: springs, then wood, then foam, then carpet.) Indeed, several experts had discussed the need for protective footgear and warned of the risk of foot, knee, or hip injuries from too much jogging on hard surfaces.

My midmorning class included six women and three men—most in their mid-twenties; the maximum in a class is ten. They were an attractive bunch—I

Clipper America
PAN AM

The class I took at One to One was a proper aerobic

wondered if they were out-of-work actors. The leader was Lisa Orlando, a lithe young woman who had us start with yoga-type exercises on the floor, then quickly go on to more vigorous ones. We began aerobic-dance routines, moving forward toward the mirror, then back, then sideways. We alternated this with running around the exercise area; then there was some race walking and a cool-down walk. This part of the class lasted 35 to 40 minutes, and it was indeed a proper aerobic workout. However, Orlando had forgotten to have us measure our pulses, and when one of the men in the class reminded her, we had been exercising for some time. We then took our pulses, but there was no discussion of what would be desirable. The remainder of the session—mostly stretching exercises—took place on the floor.

I liked the fact that the workout was continuous, with no stopping to see what we were supposed to do next: That made good aerobic sense. I had doubts about only two exercises, both of which arched the back: a straight-leg lift done while lying on the back and a flutter kick using both arms and legs, done on the stomach.

The women's locker room was quite spacious and had about 150 lockable lockers. There were also free towels and two comfortable showers with dispensers of free soap and shampoo; toilets; and a good makeup mirror.

Sessions are 60 minutes long. Ten classes, $62.40 plus an insurance charge of $20.80 (payable twice a year); 25 classes, $130. Classes are held mornings on Fridays, afternoons on Tuesdays and Thursdays, and evenings on Mondays and Wednesdays.★★★◆◆◆

NICE QUARTERS, CALMING ROUTINE

THE NEW, SPARKLING-WHITE **Uptown Racquet Club** (151 East 86th Street, 860-8630) holds exercise classes, and you need not become a member of this squash and health club to participate. The quarters are somewhat cramped, especially in the main-floor reception area, but there are lots of lockers, clean new showers, hair dryers, and makeup mirrors in the carpeted downstairs locker room. There's also a restaurant, in case all this exercise doesn't subdue your appetite.

My after-work class of six women (about all that could fit into the room) met in a fifth-floor squash court with one mirrored wall and a skylight window. It was a Stretch and Strengthen class, which I deduced is the least vigorous of the exercise sessions offered here. (It's not given this season, though.) Others, at different times, include a more vigorous calisthenics class called Slim Down and Tone Up, and several levels of aerobic classes.

Instructor Lynn Nathan led us through about twenty minutes of calisthenics to music: swinging our arms, stretching, bending to touch opposite toes. Then we got large mats and stretched out on the floor. The rest of the 50-minute session involved some exercises, done on our backs, to strengthen abdominal muscles; some catlike curlings of the back; and a few that concerned me, such as the "cobra," which arches the back, and that flutter-kick exercise, done on the stomach, that my experts warned against. We also did some sideways stretches—leg in one direction, arm in the other.

Nathan has a sense of humor, a rare quality in exercise instructors, and was a good leader who watched closely to see that everyone did her exercises the right way. I found the class to be more calming than vigorous—intended, as Nathan said, to help people wind down after work.

Sessions are 45 to 50 minutes long. Single class, $7; three months of unlimited classes, $150; one year, $325. Classes are held mornings, afternoons, and evenings seven days a week.★★◆◆◆

AEROBICS AND YOGA

YORKVILLE'S EXERCISE ROW IS 86th Street between Lexington and Third. Among the fitness parlors is a branch of **Jon Devlin's Dancercise** (157 East 86th Street, 831-2713), on the third floor of a small office building. The quarters are modest. The toilet is in the hall, there are no showers, and there's a communal dressing room like the one in discount clothing stores. However, there are two large studios with polished wood floors and mirrored walls.

When I went to take a sample class one lunchtime, the instructor, Diane Acciavatti, said she was running late; would anyone mind if the aerobic class was cut from its usual half-hour to fifteen minutes? Under the Devlin payment system, no one really loses by this, so no one objected. However, to achieve any cardiovascular benefit, you must spend 5 to 10 minutes warming up, exercise at aerobic levels for 20 to 30 minutes, and then cool down for about 5 minutes. Simple arithmetic will tell you that this is difficult to achieve in a half-hour class and impossible in a fifteen-minute one.

Nevertheless. There were four agile women in my class—and me. We began doing jumping jacks, switching quickly to doing them double-time. We hopped and jumped, then began doing aerobic-dance routines, working to taped music. Acciavatti tried to get the class to do the choreographed routines in unison. We alternated these with jogging in place and with running around the studio, both clockwise and counterclockwise. Then there were some more jumping exercises, knee bends, stretching exercises, and a quick cool-down.

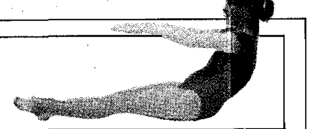
I stayed to sample the next class, which was yoga relaxation. This involved mostly our lying on our backs on a floor mat with the room darkened and our eyes closed while Acciavatti read us a soothing document that encouraged us to think good thoughts about ourselves.

If you're well coordinated, like dancing, and perhaps had some dance training as a child, you will probably enjoy the Dancercise aerobic classes, which are tightly choreographed. In addition, there are classes emphasizing stretching, toning, standing exercises for stretching and posture, and relaxation classes. There is a considerable yoga component in the exercise-and-relaxation routine.

Sessions (coed) are 60 minutes long. Unlimited classes for one month, $75; two months, $125; one-day visit (you may take as many classes as you like), $15; ten visits, $120; twenty visits, $220. Classes are held mornings, afternoons, and evenings Monday through Thursday, and mornings and afternoons on Fridays and Saturdays.★◆◆

I noticed the yoga connection more strongly in a stretching class at the West Side studio (1845 Broadway, near 60th Street, 245-5200), taught by Jon Devlin himself, a wiry, dark-haired former dancer. The yoga-related exercises helped get the kinks out after a day in the office, but several exercises involved arching the back. The stretching class was followed by a toning session, and several women in my class stayed to take this one too. Toning involves more strenuous, calisthenic exercises to strengthen leg and abdominal muscles, among others. Stretching and toning make a good one-hour exercise combination, and with the Devlin system of payment, combining classes won't cost you anything extra. The West Side branch is in a modest-size office building. There's a small, basic dressing room and two mirrored, wood-floored exercise studios. The ceiling vibrates from a dance studio upstairs. The class length

workout—the exercising was continuous.



and payment system are the same as the East Side branch's; the West Side studio adds Friday-evening classes.

WEST SIDE

COED, EXPERT, WITH THE COMFORTS

EXERCISE CLASSES, LIKE HAIRDRESSERS, are becoming unisex, so I thought I'd get an expert male opinion of a coed exercise class. I found my expert across the breakfast table: Sol Tanne, athletic person, former modern-dance student, and former yoga instructor at the 92nd Street Y. Here's his report on a new downtown exercise studio, the **Park Place Squash Club** (25 Park Place, between Broadway and Church Street, 964-2677).

The class took place in a large, new, squeaky-clean basement studio with a high ceiling, polished wood floors, and newly painted white walls. My instructor, Barry Weiss, is a dancer (a *Chorus Line* alumnus) and a teacher at the High School for Performing Arts.

There were nine women, mid-twenties to mid-thirties, and me. Three of us were new, and the rest were regulars who were in good shape and knew the routines. All classes at the studio contain some calisthenics, some jazz exercise, and some aerobics.

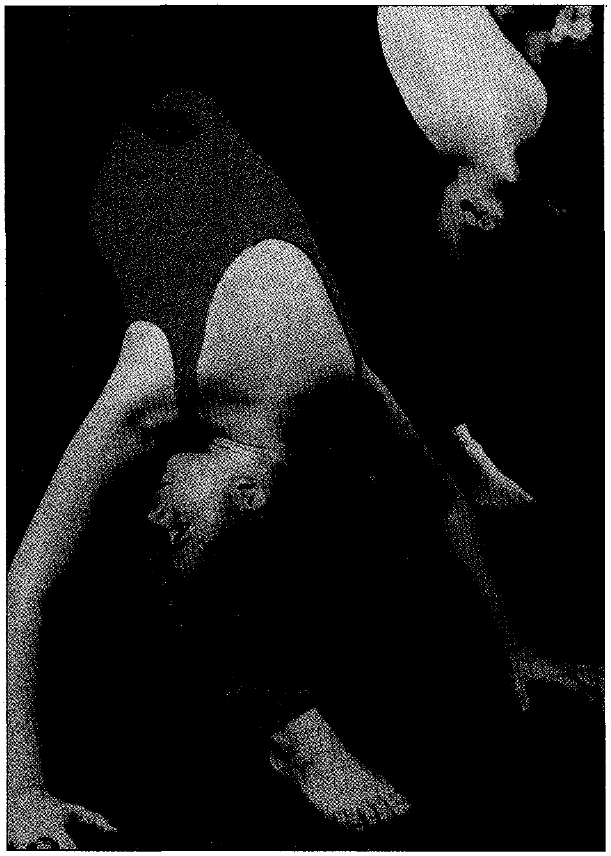
The class began with about ten minutes of stretching and loosening to music, and then we went down onto mats for a series of sit-ups and other strengthening exercises for the abdominal muscles. We also did some exercises to loosen and strengthen the hips, legs, hamstrings, and back. Weiss corrected anyone who was doing them wrong.

We got up then and began the aerobic portion of our class, which involved jogging, hopping, kicking out to the side, and shaking the arms out and up and in, sometimes while turning in place on four beats. The pace was demanding and constant. I got out of sync now and then, but most of the class knew the movements and stayed with it. This part of the class took about 20 to 25 minutes. We didn't get any advice about monitoring heart rates, and I noticed one or two who couldn't keep up and just jogged in place or kept moving.

After that, we had about eight minutes of standing stretches and twists, similar to those we'd started with, but slower and relaxing.

The men's facilities are good, with sufficient showers and lockers, even at lunchtime on Wall Street; most of the men seemed to be squash players. You can rent towels, and there's a coed sauna. The women's area may be more crowded, but for this quality of instruction and facilities, it's a great value.

Sessions are 45 minutes long. Single class, $6; 10 classes, $45; 20, $80; 30, $115. The classes are held mornings, afternoons, and evenings Monday through Friday, as well as afternoons on Saturdays. ✶✶◆◆◆



Limbering up: *At the Exercise Exchange.*

VIGOROUS CLASS, TERRIFIC QUARTERS

Body Design by Gilda (1407 Broadway, near 38th Street, 398-1407) is the routine that put Jane Fonda in shape, says Gilda Marx, a Californian who has been teaching exercise classes for 25 years and who claims Fonda as a former student. She has suggested that both Fonda's and Richard Simmons's workouts owe much to her own.

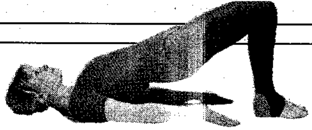
This is a vigorous, choreographed exercise regimen (done to loud popular music) conducted in a spacious rectangular room in the pink-and-gray forty-third-floor penthouse of an office building in the garment district. The views are spectacular, but you will be too busy following the routine to notice.

Bonnie London, the studio manager, led my class (twelve women and one man) in a strenuous 45-minute lunchtime workout. She stood on a low platform so we could see her better—a very useful touch—and two assistants moved through the class, making sure everybody was doing the exercise correctly. First came some upper-body stretches; then we moved into an energetic aerobic-dance workout. It was not as choreographed as Sorensen's, but it was sufficiently fast-paced that some class people couldn't keep up and jogged in place. One routine flowed into another—a good point, since the aim of aerobic exercise is to get your heart rate into the aerobic target zone and keep it there. However, there was no pulse taking, so we did not know whether we had reached our own aerobic level or, for that matter, were way above it. Finding the routines somewhat confusing, I tried to follow the tight, trim, skinny, energetic woman in front of me, who obviously knew what she was doing. She turned out to be Jaye Roter, owner of this franchised salon; she told me it is hard to follow the routines for the first few sessions.

After the aerobic dancing and a brief cool-down, we settled in for some equally vigorous floor exercises on mats. There were sit-ups with knees bent and hands behind the head to strengthen the abdominal muscles, some straight-leg lifts, a tough series of side leg lifts, and a few stretching and relaxing exercises.

After class I chatted with a stunning woman who turned out to be Susan Goodman—Mrs. America—an aerobic-dance instructor herself. In town for a business meeting, she had dropped in for a workout. It was, she confessed, more exhausting than the one she had been teaching for a year and a half. No wonder, then, that cards caution exercise participants, "Take a hot bath tonight!" because some muscle soreness may be expected after a first class.

The facilities are new and immaculately clean. The women's dressing



Park Place: Excellent studio downtown.

room is small, but there are lockers, clean and shiny white showers where you're given disposable shower caps and free towels, and also lots of mirrors for applying makeup.

Classes are 45 to 75 minutes long. Five classes, $45; ten, $85; twenty, $160; unlimited number on weekdays for one month, $90; unlimited number for one month (weekends included), $125; trial class, $10. Classes are held mornings, afternoons, and evenings Monday through Friday, and mornings Saturdays and Sundays. You can't use this membership at other branches. ★★◆◆◆

To see if the workout is the same at the various locations, I checked the salon at 139 East 57th Street (on the second floor, overlooking Lexington Avenue, 759-7966). The routine in my 75-minute class was very close to the one in the garment-district studio, but the 57th Street facilities were cramped, the studio small, and there were no helpers in the class I took. However, Kelsey Watson, who was our instructor, was good about yelling her directions above the pop music and in giving us as much personal attention as she could.

No fooling: *This exercise is aerobic. Mirabai Holland leads a Y.W.C.A. workout.*

Prices are identical at the 57th Street location and the studio at 187 East 79th Street (737-8440), and signing up at one allows you to take classes at the other. Five classes, $52.50; ten, $100; twenty, $190; a month of unlimited classes, $140; trial class, $12. Classes at both studios are held mornings, afternoons, and evenings Monday through Friday, and mornings and afternoons on Saturdays and Sundays. ★★◆

GET STRONG, GET FLEXIBLE

MARJORIE JAFFE (**Back in Shape With Marjorie Jaffe,** 37 West 54th Street, 245-9131) wouldn't let me take a class until she knew what kind of shape I was in, but she invited me to come in and observe a class. "My studio is unlike most of the frenetic, impersonal studios in New York," she said, and she was right. Classes are held in the ground-floor rear apartment of a townhouse. The space is small, and there are no more than nine students in a class; they work out on double-size mats on the polished-wood living-room floor. A small room, once a bedroom, offers changing facilities. It's pleasant but not luxurious, and the atmosphere is soothing, with dim lights and classical music, although the routine can be taxing.

Jaffe is a trained physical therapist, taught by Dr. Sonya Weber, co-founder of Columbia-Presbyterian Medical Center's Posture and Back Care Clinic, and for ten years she was head of the Y.W.C.A.'s back-care program. During class she kept a very close watch on what everyone was doing. She reminded members of the class where each toe, arm, or abdominal muscle should be in that exercise, and her manner was pleasant, even humorous. There was a lot of work on the floor involving bending the back, loosening it, and stretching it from side to side. There were also stretching exercises for the hamstrings. The exercises were done slowly and tended to flow into one another, but they were rigorous. These exercises would be helpful if you had common back problems, and they should also make the whole body more flexible and strong. I think they would probably be pleasant and relaxing, though since they do not provide aerobic benefits, you'll need to alternate them with something like jogging or swimming in order to get your cardiovascular system in shape.

Jaffe insists you take a beginner's class (three or four people) for about three sessions, until you get to understand her program. Then you can join one of her regular general exercise classes, which she described as medium, strong, or superstrong. The emphasis is on stretching and strengthening, not speed.

There's a clean and tidy bathroom with a shower, but if all nine of you decided to use it after class, it might be a hassle.

Sessions (they're coed, but women predominate) are 50 to 60 minutes long. New students can sign up for a three-week trial course—one class a week—for $36; after that, you must sign up for an eight-week course: one class per week, $96; two, $176; three, $240; four, $288. Classes are held mornings, afternoons, and evenings Monday through Friday, and mornings and afternoons on Saturdays. ★★★◆◆

DANCE ALONG WITH ME

THE NEW **Thea Korek** STUDIO (2121 Broadway, near 74th Street, 724-8889) occupies a huge, airy, spanking-clean loft space that's newly painted in pale gray and lavender. It's attractive, with shining wood floors. There are two communal dressing rooms (no lockers, though), as well as two showers and two toilets.

I took a lunchtime class with six other women. The routine, I was told, is similar in all the classes. We began with a good many arm and upper-body exercises, done while standing. Next came the aerobic dancing, and if you've ever imagined yourself in a thirties Broadway show or a Betty Grable movie, this is the place for you. The dancing is choreographed to music from thirties and forties musicals; you can pretend you're right in there with Ginger and Fred. However, I have my doubts about doing such dancing—as well as jogging-type exercises—in your bare feet on a hardwood floor, as our instructor, Tisa Faircloth, and four of the class members did.

SHOULD YOU WORK OUT WITH JANE?

THE BOOKSTALLS ARE FULL OF EXERCISE BOOKS BY celebrities. Can you learn a sensible routine from one of these texts? *New York* asked Dr. Mona Shangold to peruse some of the best-sellers, keeping a lookout for scientific inaccuracies. Dr. Shangold, a researcher on the effect of exercise on women's hormonal systems, is director of the Sports Gynecology Center, at New York Hospital–Cornell Medical Center, a consultant to Playtex tampons, and co-author, with Dr. Gabe Mirkin, of the forthcoming *Complete Sports Medicine Book for Women* (Simon and Schuster). This is what she had to say:

Fitness
THE 150
AEROBICS
JANE FONDA'S WORKOUT BOOK
RICHARD SIMMONS' BETTER BODY BOOK
Jacki Sorensen's Aerobic Lifestyle Book
TOTAL FITNESS
The 30-Day Way to a Born-Again Body
The Alexander Technique

Famous authors: *Is any of this exercise advice sensible?*

Jane Fonda's Workout Book, BY Jane Fonda (Simon and Schuster, $19.95), seemed incomplete without the record album or videotape, to which there are several references. It's hard to learn an exercise regimen from a book. I would have liked to see more guidance for the beginner and more instruction on how to do each exercise.

I didn't agree with some of Fonda's advice, and in some cases I think it might be harmful. For example, she suggests that you should keep exercising when it hurts. But pain is a signal that something's wrong. If you're just beginning an exercise program and your muscles begin to feel heavy and sore while you're working out, that's a sign you've had enough for the day. Continue and you may hurt yourself.

I'm concerned that you might tear muscles trying to do "the killer stretch" on page 105. And Fonda says you can spot-reduce—getting rid of a spare tire by sit-ups, for example. Alas, it's not true. Also, there's some nutritional advice I wouldn't go along with, such as the notion that you should avoid refined sugar. Sugar causes dental decay and does not contain protein, vitamins, or minerals—but most of us get an excess of them anyway. All food is broken down into simple sugars so our bodies can use them to provide energy; I don't see anything wrong with taking some sugar (refined or not) in your diet.

I don't know of any scientific basis for the idea that you will absorb fewer calories if your food's transit time through your gastrointestinal system is sped up by exercise. (It *is* true, though Fonda doesn't say so, that you will burn more calories during exercise and the several hours or so following.) And there's no scientific evidence for the book's suggestion that exercise will cure pre-menstrual syndrome in women by causing increased sweating. If exercise does help, it probably does so by other means.

THERE ARE A NUMBER OF INACCURACIES IN *The Body Principal,* by Victoria Principal (Simon and Schuster, $16.95): Isometric exercise won't get rid of specific fat bulges, although exercises can strengthen specific muscles. (Most of the exercises in the book are isometric and won't improve your cardiovascular status, though they may make you look better.) The exercises recommended on pages 74 and 75—lying on a bed with your lower legs hanging down over the edge and then raising your legs together above the level of your body—may hurt your back. (The pelvic-tilt exercise she mentions, though, may strengthen back muscles.)

Furthermore, exercise machines do not give you a good cardiovascular workout, large muscles are not the result of adrenal-gland dysfunction, and ovaries do indeed make the masculinizing hormones called androgens as well as the feminizing estrogens.

Linda Evans Beauty & Exercise Book, BY LINDA EVANS (Simon and Schuster, $9.95), has a lot on cosmetics and not much on exercise. The exercises Evans does describe are basically okay and would probably help you to become more flexible. Also, the use of weights, as she recommends, might make you stronger. However, this is not an aerobic program.

And there are some ideas that are scientifically wrong, like the notion that you can massage away cellulite. Would that it were true! Cellulite is like any other fat, and to get rid of fat you have to exercise and burn calories. If you lose weight by dieting alone, the loss will be mostly muscle. If you exercise and reduce your calorie intake somewhat, you will maintain muscle and lose fat. Massaging won't do it.

THE PHOTOS ARE SOMEWHAT murky in *Christie Brinkley's Outdoor Beauty and Fitness Book* (Simon and Schuster, $16.95), but most of the exercise advice (scattered through the book, along with information on clothes and cosmetics) is okay. I would, however, have liked more guidance about putting the exercises together into a regimen I could use every day, indoors or outdoors. I noted remarks that waist twists will slim your waist (they won't) and that stretching warms up muscles (it doesn't). You warm up muscles by slowly using the muscles that you're going to be using in the exercise. If you're going to swim or run, then start by swimming or running slowly.

The I Love New York Fitness Book, BY SUZY CHAFFEE AND BILL Adler (William Morrow, $17.95), is disorganized: It starts with a chapter on warm-up exercises, backtracks to one on finding out how flexible you are, and then goes to the exercises themselves. I didn't get the guidance I would have liked: Which exercises should I start with, how long should I do them, and how often per day, or week, or whatever, should I exercise? Guidance is important, because you could hurt yourself doing some of the exercises, such as the kick on pages 37 and 38, where you might pull a muscle. Chaffee talks about feeling a "burn," but even though I'm a runner and a sports physician, I don't know what she means. I do know that if it hurts, you should stop. She has the same mistaken notions about refined sugar's being bad as Fonda does.

—Mona Shangold

Sneakers—or, better yet, good running shoes—would help protect your feet, knees, and hip joints. Since I am quite capable of falling over my feet, and have, I found the steps moderately difficult to follow, but nowhere as difficult as the routines at Sorensen.

We spent twenty minutes doing aerobic dancing, although Faircloth never explained the aerobic concept, nor did she have us monitor our pulses. Next we did some exercises at the bar—push-aways (which are like push-ups done standing), knee bends, and leg lifts, done backward and to the side. These gave me a fine opportunity to study the architecture and curlicued masonry of the Ansonia Hotel, across the street. We also did some exercises for the upper body, using one-pound weights. These help strengthen arm and shoulder muscles.

Then we got down on the gray fabric-covered floor mats for a series of vicious but effective sit-ups done while holding a melon-size rubber ball between our bent knees, and ended with some stretches.

The music was too loud for me, but not nearly as bad as what I had to endure at the Elaine Powers studio and several places I decided to exclude.

Faircloth was a very thorough instructor, coming around and making sure we were doing the exercises correctly, though I would have liked to know more about how to coordinate breathing with the exercises. Only Elizabeth Arden (page 52) and the Exercise Exchange (below) did a good job on that.

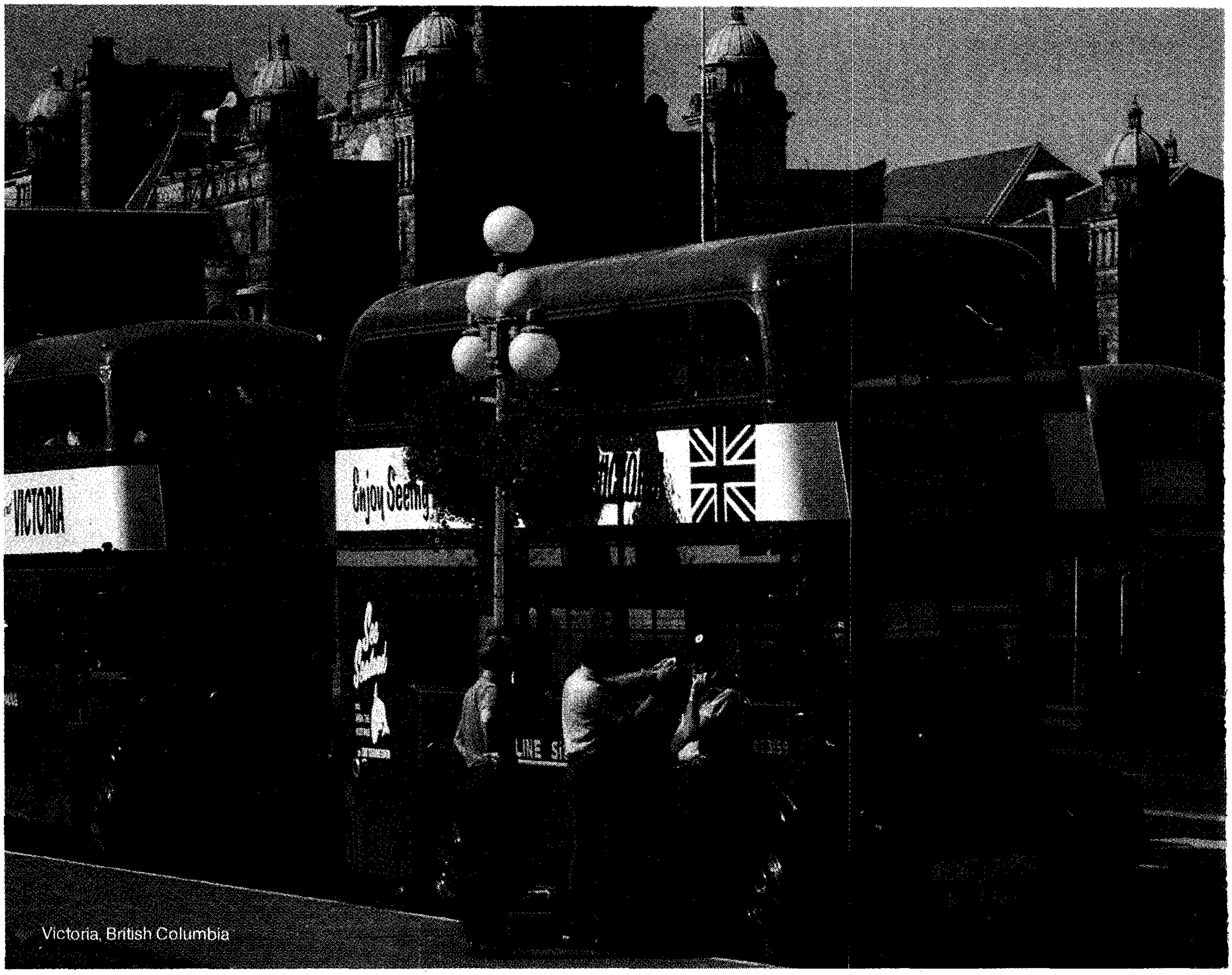
Sessions (coed) are an hour long (except for the Sunday-morning expert classes, which run for 90 minutes). Ten classes, $70; twenty, $130; one month of unlimited classes, $100; three months of unlimited classes, $250; single class, $8. Classes are held mornings, afternoons, and evenings Monday through Friday, and mornings and afternoons on Saturdays and Sundays.★★◆◆

LOOK NO FURTHER

TACKY AND CROWDED, BUT EXcellent, the **Exercise Exchange** (236 West 78th Street, 595-6475) occupies the second floor of a run-down building off Broadway's Muscle Mile of fitness emporiums. There are two tiny dressing rooms curtained in plastic, a small reception room with adjoining toilet, and an irregularly shaped studio (mostly oblong), windowed and mirrored and about the size of my first studio apartment. Located just off the studio is another bathroom with shower.

Among the classes are aerobic, stretch, exercise, and workout. My 90-minute afternoon stretching class (sixteen women and four men) was taught by Jean-Paul Mustone, who has a fine reputation among exercise freaks. We started, standing, with gentle shrugs,

Come to Canada.



Victoria, British Columbia

twists, and stretches. Then we got down on mats on the carpeted floor and began an increasingly rigorous series of stretches, to the sound of gentle hissing as the class breathed together. Mustone gave the count for each exercise: Inhale-two-three-four, exhale-six-seven-eight. Among the instructors I encountered in my research for this article, he paid the most attention to coordinating the breathing to the exercise, and I found that that made a constructive difference. The aim of each exercise seemed to be stretching, then holding the position while we breathed in and out to accentuate the stretch.

And everything got stretched: neck, rib cage, sides, back, hips (forward, to the side, back), ankles, knees. There were a number of side-to-side twists—upper body turning to the right, lower body to the left, for example—that served to stretch muscles that often don't get used.

The routine was non-threatening, non-competitive, and easy to pick up, even for your correspondent, the klutz. Although the class was large, our instructor constantly checked individuals to make sure each was doing the exercise correctly, to get the maximum benefit.

Mustone told me afterward that he developed the class himself, based on yoga exercises and things he'd learned as a professional singer-dancer-actor. The exercise classes are more of a workout, he added, and the aerobic classes are the type where you warm up, do a dance or a jogging routine, then cool down. Crowded and tacky the place may be, but you'll get good instruction here at bargain prices. That's why this studio draws the crowds.

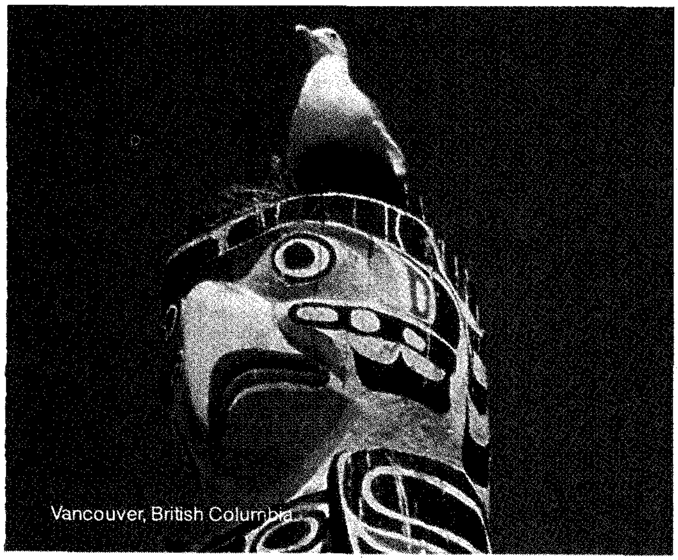
Sessions are 60 to 90 minutes long. Ten classes, $45; twenty, $80; single class, $6. Classes are held mornings, afternoons, and evenings Monday through Friday, and mornings and afternoons on Saturdays and Sundays. ★★★◆

THE Y'S

THE Y'S OFFER SOME OF THE BEST exercise bargains in town, and some of the best-qualified instructors. Signing up can be a little more complicated, though, than just buying a card that's good for ten exercise classes anytime you like. In all of the Y's listed here except the Y.W.C.A., you'll be able to take a sample class, usually during a "preview week," before the start of each series of classes, to see if the program is what you're looking for. At the Y.W.C.A., you can watch a class to see if it's what you want, but you won't be able to participate.

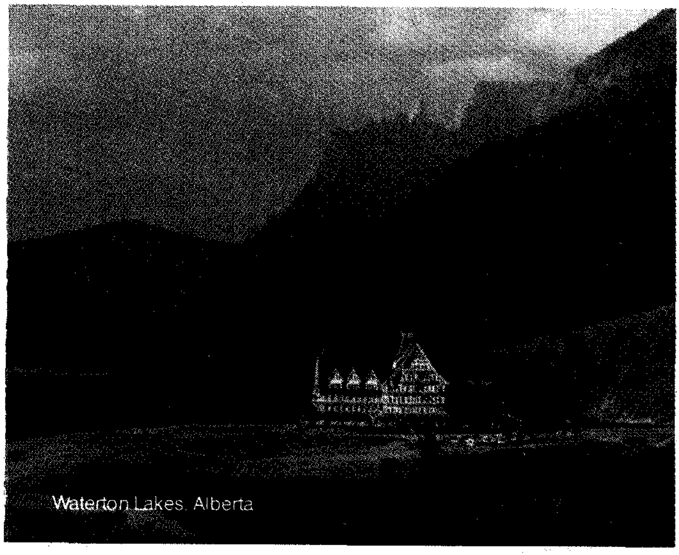
I checked five highly recommended Y's. Their locker, shower, and dressing-room facilities ranged from gymlike to glamorous; in terms of exercise space and variety of classes, they were light-

The Endless Surprise.



Vancouver, British Columbia

Fort McLeod, Alberta



Waterton Lakes, Alberta

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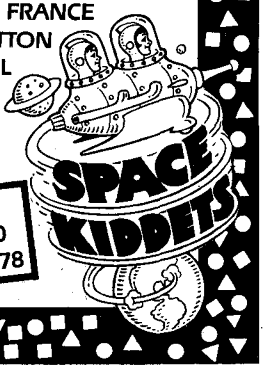

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years ahead of the exercise studios. However, because the facilities at the Y's are so good and because the cost is relatively modest, they are often heavily used; you may find them jammed, particularly at peak hours. But the quality of instruction may make taking a Y class, even in crowded quarters, well worth your while.

You may need to become a member of the Y, and you may be required to get a health check first. (My panel of doctors, though, would recommend that.) Also, you'll have to sign up for a particular series of classes—Tuesdays and Thursdays at six, say—rather than having the more flexible schedule that's usually possible at an exercise studio.

Y's way: *The West Side Y's aerobic workout is tailored to provide individualized exercise.*

BRACING WORKOUT, GREAT FACILITIES

THE LEVEL I JOY CLASS I attended at the **Vanderbilt Y.M.C.A.** (224 East 47th Street, 755-2410) is meant for healthy adults who haven't exercised in a while. Advanced classes are available, too, and there's also Gentle Joy for senior citizens, yoga, fitness, and stretch-and-flex.

Joy exercise is aerobic dancing very similar in concept to Jacki Sorensen's. My class, crowded into a carpeted main-floor meeting room, was led by Margie Rinaldi, associate physical-fitness director of the Vanderbilt Y. We were seventeen women, ranging from those in their mid-twenties to fifties, and a lone man. Having taken our pulses, we warmed up with some exercises using broomstick-like wands to exaggerate the stretch, did lots of floor exercises on the carpet, and moved into the aerobic-dance part of the regimen, which involved a choreographed routine to pop and show tunes. Rinaldi reviewed some of the routines she'd taught in previous sessions, then began to demonstrate new routines to the music. Many in the class were awkward, but they kept moving. We took our pulses at several points. This was a strenuous routine, very choreographed; if you've always enjoyed dancing and moving to music, this may be for you. Like exercise leaders at several other places, Rinaldi tended to keep pulses below 120 beats per minute, which may be aerobic only for the older members of the class.

After a cool-down, we headed off for the bright and shiny locker rooms. Forget your Y image. This place was better equipped than my neighborhood health club. There were freshly painted lockers, good lighting, a carpeted floor, makeup mirrors, hair dryers, and lots of showers.

Sessions are 45 minutes long. Twenty-four Joy classes: non-members, $47; members, $15. Classes are held mornings and afternoons on Mondays, Wednesdays, and Fridays. ★★★ ◆◆◆

THE BEST AEROBICS

THE MOST VIGOROUS AND well-taught aerobic class I saw: Advanced Aerobics at the **Y.W.C.A.** (610 Lexington Avenue, at 53rd Street, 755-4500). Mirabai Holland came into the Y's big, basic gym with her equipment: tape deck and chart of target-zone heart rates. She had us take our pulses, and then we launched into 50 minutes of furious activity, almost all of it done standing. We started on the floor, however, with leg stretches and bending and lunging movements. Then we got up and jogged in place, skipped side to side and hopped, kicked sideways, did a heel-and-toe step, and moved our arms up and down to popular music. Next came some running around the room and more hopping; we kept going faster and faster. In the middle, Holland had us get down on the floor for a vicious series of bent-knee sit-ups, done as fast as we could go.

We immediately rolled up and continued our dancing, but this time it was a Broadway chorus-line routine, with lots of kicking to show tunes. Then there was more running about and taking of pulses. About 30 minutes of the class turned out to be aerobic activity, nicely geared to the appropriate level for each participant.

Afterward, we got down on the floor to do exercises on mats—on our hands and knees, kicking backward; some stretches forward while seated with our legs spread (to stretch the muscles in the inner thighs). We ended with "the bridge," in which some lithe members of the class managed to support themselves on their hands and feet, stomachs to the ceiling.

Not everyone in the class of twenty worked at the same pace; those who couldn't run jogged in place, and all tried to do as many as they could of these fairly tough exercises. That was appropriate.

Unfortunately, the facilities, while good, were very crowded. There were many lockers, showers, mirrors, and dressing cubicles, but at 6:15 on a Thursday evening they were occupied. Therefore, when I tried to put myself together after class, I was forced to hang my coat on the weighing machine, put my belongings on the floor, and get dressed standing up in the middle of the room because there simply was no place to go.

Sessions (coed) are 50 minutes long. One class a week for eight weeks, $44. Membership, $25. Classes are held mornings, afternoons, and evenings Monday through Friday. ★★★ ◆◆

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the pool, gyms, weight-training machines, squash courts, and take part in regular daily classes in yoga, calisthenics, and slimnastics. Members get some classes free, and enjoy a reduced rate on those for which there's a charge.

I took one of the half-hour sessions that members don't have to pay for. We twelve (eleven women, one plump man) chased the basketball players out of the fourth-floor gym and got some mats for floor exercises. Deborah Dolnansky, a professional dancer, started us off with some arm exercises and twists and lots of bending, touching fingers to opposite toes. There were many vigorous arm exercises—these are especially good for women, who tend to have weaker arm muscles than men. Then we did some jogging in place, pushing forward with our hands, plus some skip-hop steps and dance-type steps that had us kicking our heels up and touching them with our hands—all typical of the aerobic-dance routines that I saw around town. The class was too short to have been meaningfully aerobic, and we weren't instructed to monitor our pulses.

After that, it was floor exercises, mostly stretches, and some standing stretches... then we were through, and the basketball players came back.

I felt grubby, and it was a hot day, so I welcomed the Y's excellent shower and locker-room facilities. There were tiled showers, hair dryers, mirrors, and lockers. The Y is a friendly, low-key, neighborhood place with good facilities, no hype, and no pushiness.

The Dance Department offers a host of classes exercisers will enjoy: modern, jazz, and tap dancing; ballet and ballet exercise; aerobic dancing; folk dancing; and the like. These are given on a semester basis, and you needn't join the Health Club to take one.

Sessions are 30 to 60 minutes long. Eleven to fourteen classes, $63 to $105, plus a $7.50 registration fee. Members pay the same amount for these classes but can also attend free classes. Membership, $315 to $495 per year, plus a $65 registration fee. Non-member programs: mornings, afternoons, and evenings Monday through Friday; free classes are held throughout the day Monday through Sunday. ★★ ◆◆◆

NO-NONSENSE, STRENUOUS AEROBICS

"A CLASS NOT FOR THE TIMID," says the Y bulletin, but I loved Aerobics Plus at the **McBurney Y.M.C.A.** (215 West 23rd Street, 741-9216). "You'll stretch, run, jump, skip and hop to work your whole body. Strengthen your muscles, increase your aerobic capacity and develop greater flexibility. Each class has music and each class is different," the bulletin explains.

What I liked was the no-nonsense approach. No pretending you're here to do a Charleston in time to the music. No fooling around with the notion of building the body beautiful on Chic Street. The basics. Of course, you'll have to graduate from a more elementary class or be judged fit to take this vigorous class, but it's worth it for those who go to the heart of things.

So, in the martial-arts room on the Y's third floor, facing the Chelsea Hotel, on a humid summer evening, there were three men, eight women, and our nonstop instructor, Peter J. Nathan, associate director of health and physical education. We began with stretching and strengthening exercises on the floor. (If your abdominals didn't hurt before this workout, they may after.) Then we had standing stretching exercises, followed by simple dance movements to the side, front, and back. The pace picked up until we began jogging, and then running furiously, around the room. As if that weren't enough, we also did a touch of dancing in place. There was certainly more emphasis in this routine on keeping moving in an aerobic manner than on learning elaborate dance routines.

We slowed down our pace, then switched to some strenuous floor exercises that stretched most of our muscles and ligaments, and finished with some standing stretching exercises and a brief cool-down.

Afterward, Peter Nathan told me that in smaller classes he doesn't have his classes do pulse checks, because he feels people are able to monitor their own ability to do high-level exercise and he can watch them. If they can't sustain high heart rates, they are encouraged to do other exercises, like jogging in place. He added that he'd like to get more men involved in this program, and felt that having a male teacher may make them feel more comfortable.

Anyway, off to the showers. Facilities here were more like those of your high-school gym, but spacious, clean, neat, and freshly painted. There were lots of showers, as well as hair dryers, lockers, wall-to-wall carpeting, and mirrors for putting on makeup.

Non-members can also take the Y's Way to Physical Fitness, a ten-week series of classes aimed at increasing endurance, strength, and flexibility as well as cardiovascular fitness—there's an aerobic-dance component that lasts about a half-hour. And if you're a member, you're offered free calisthenics classes.

Aerobic sessions are 50 minutes long; 24 classes for members and non-members, $60; non-members also pay a one-time $15 registration fee. Classes are held evenings Monday through Thursday. ★★ ◆◆◆

WEST SIDE WONDER

YOU HAVE TO BE A Y MEMBER TO take the Y's Way to Fitness (**West Side Y.M.C.A.**, 5 West 63rd Street, 787-4400), but this class is so good, it may be worth your while to join. I took one of the 45-minute sessions with about 25 people, about half of them male, ranging in age from the twenties to the seventies and in varying weights and shapes and states of physical fitness. The nice thing is that this program is set up to cope with everyone's needs, as few classes are. A health screening is required before you may participate.

Nancy Klitsner, our leader, started us off in the gigantic gym, which had a running track above. We did some mild stretching routines while jogging in place, then did the usual bending and stretching exercises—side to side, touching opposite toes. After that we got down on the gritty basketball floor for a series of stretching exercises that involved muscles I hadn't realized I had.

Then we walked briskly around the gym and did our own aerobic thing: Klitsner let us do what suited our likes and level of fitness. We could run, jog, or walk around quickly, dancing along to the classical music if we liked, or go upstairs and use the stationary bicycles. Everyone worked out at his or her own pace, having been taught to monitor his pulse rate. Indeed, Klitsner made sure everyone in the class checked his pulse at least twice. It was one of the most relaxed and non-competitive classes that I have seen, but still well supervised.

After the aerobic exercise, which lasted the desirable twenty minutes or so, we slowed down to brisk walking, then did some arm exercises while standing and some stretches, especially for the legs and ankles.

It was a good routine, and I liked the way it was individualized to offer good exercise to all, regardless of the level of one's coordination, physical skill, and fitness.

Facilities weren't as good here as at the other Y's I visited. The second-floor women's locker room (renovated since my visit) had been carved from the men's and was cramped and a bit untidy. Nevertheless, there were showers, lockers, hair dryers, and mirrors, and the locker room was carpeted and clean.

Sessions are 45 minutes long. Membership, $300 to $395 (depending on age) per year, $170 to $195 for three months. Though this requires a Y membership, other classes do not: You can take Joy and Jazzercise for $48 to $54 as a nonmember, $40 to $44 as a member. Classes are held mornings, afternoons, and evenings Monday through Friday, and mornings Saturdays. ★★★◆◆▬

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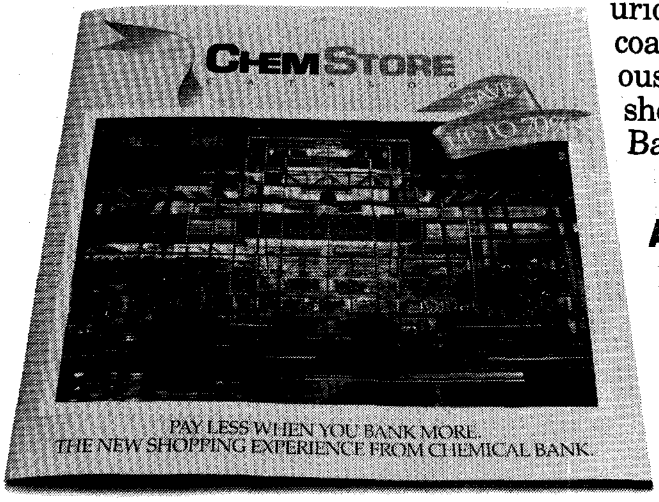
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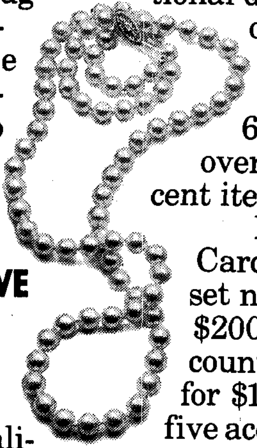

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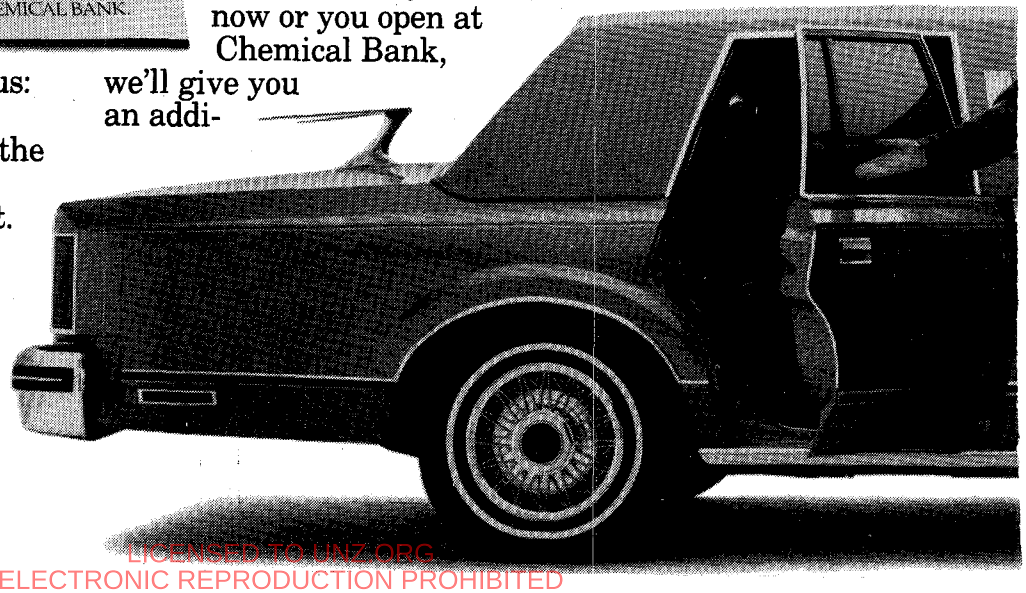

Then there's Akai's mini-component audio system. This top-of-the-line, state-of-the-art stereo system normally retails for $2,000. But with five qualifying accounts at Chemical, you can get a sound discount of 37% and pay only $1,250.

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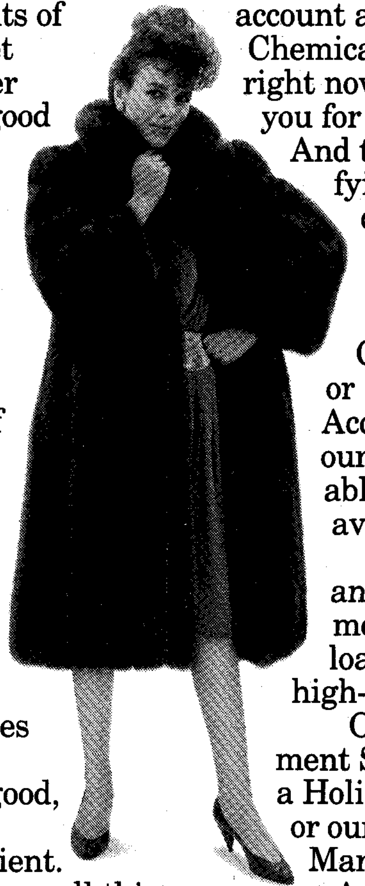

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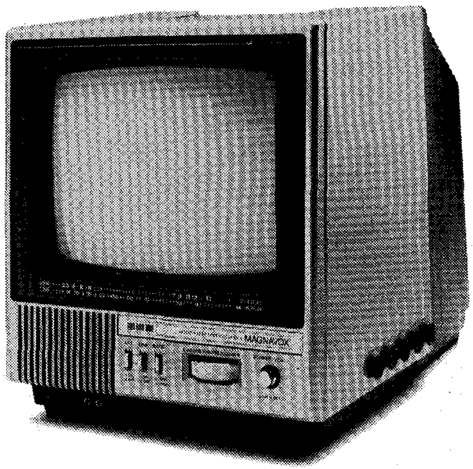

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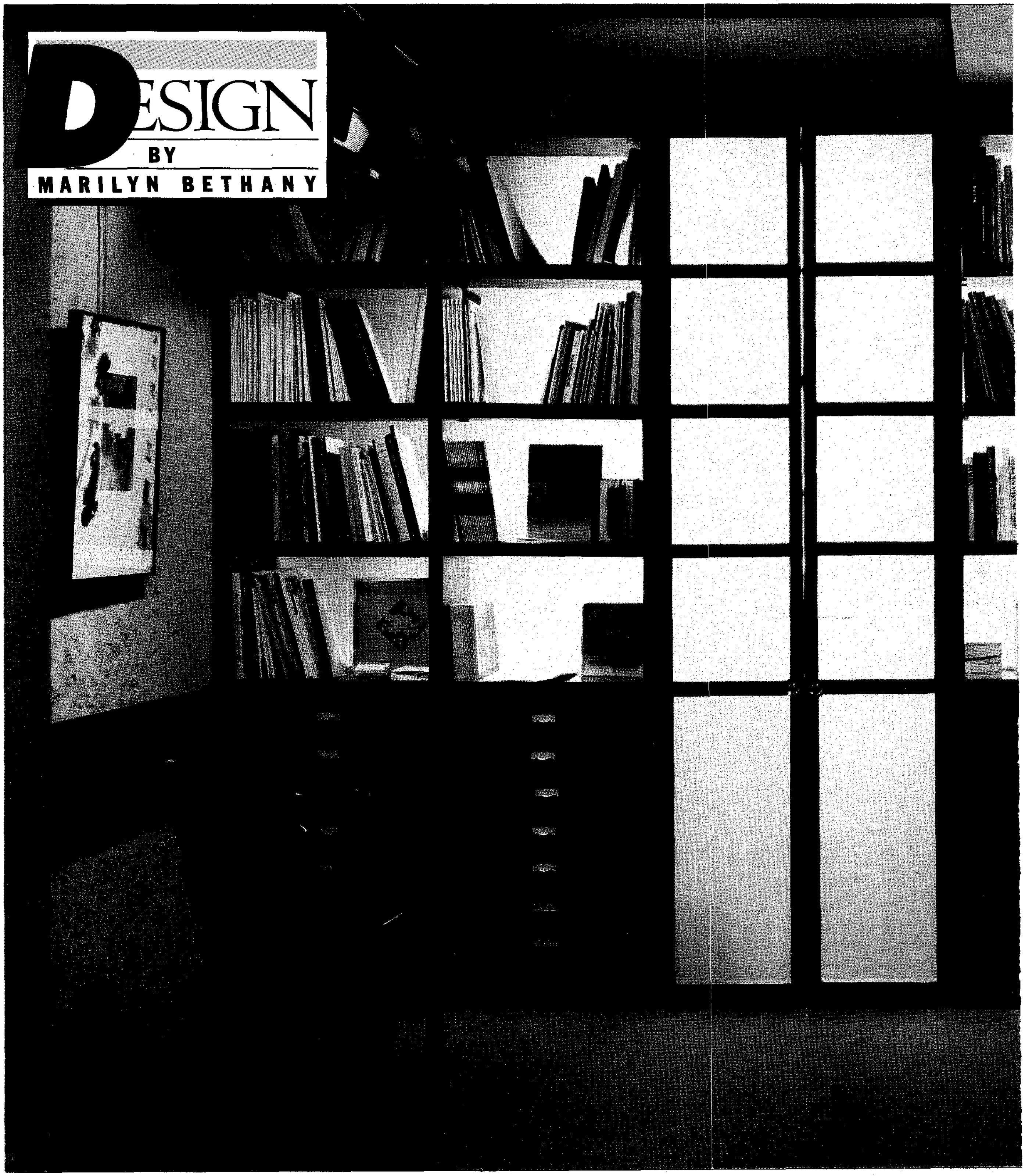


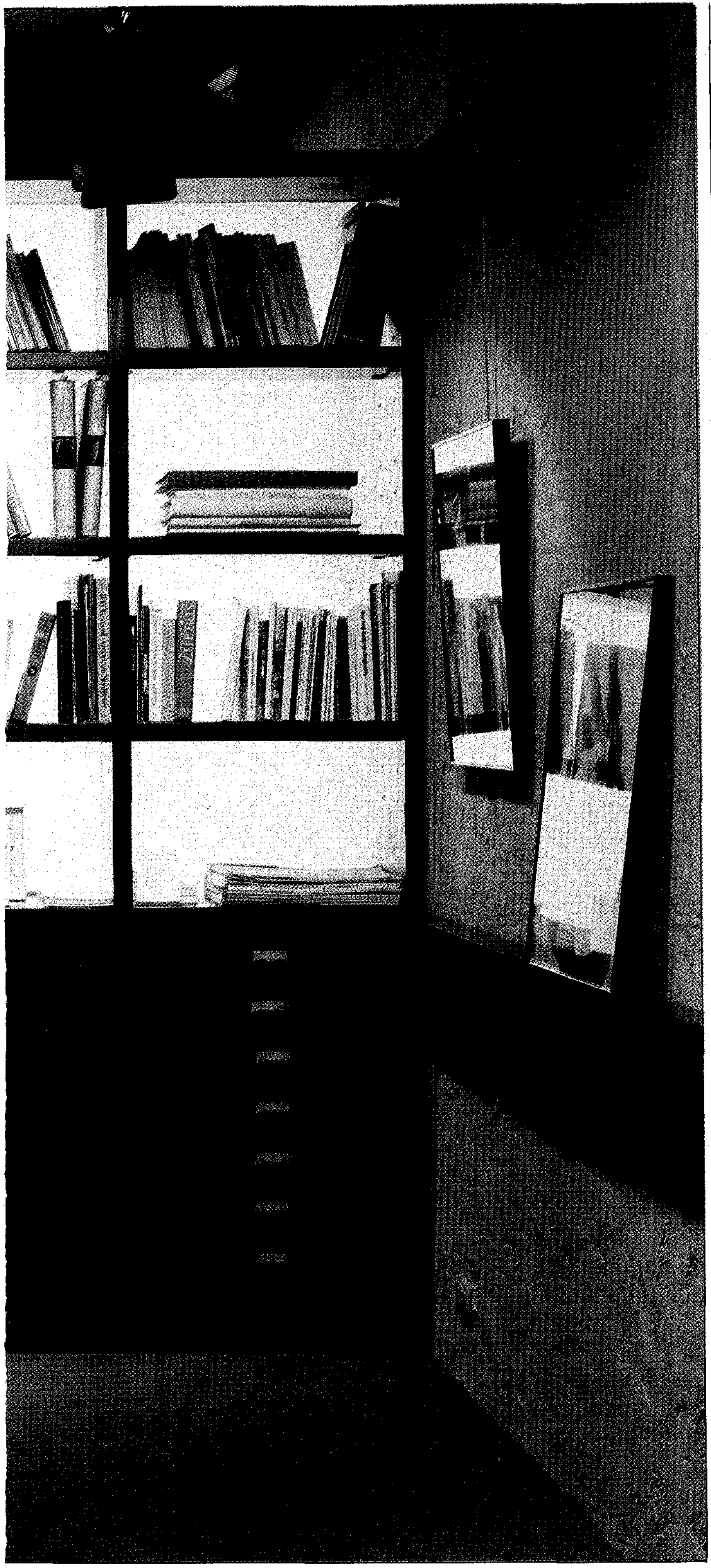
MATERIALS OF THE MOMENT

AT THE LAURENCE MILLER GALLERY, A NEW ART-photography emporium on East 57th Street, the interior-design message isn't on the walls; it *is* the walls—gray scratch-coat plaster sliced with mahogany moldings. The bookcases and French doors, also mahogany, are backed with sandblasted glass. Singly and in combination, the materials and colors look as fresh and prophetic now as glass block, pale oak, and grayed pastels did a decade ago.

Designed by Bob Patino and Vicente Wolf, of Patino/Wolf Associates—who, not incidentally, have been collecting photographs for a number of years—the gallery suggests a whole new approach to exhibiting photography. "When Larry asked us to do the gallery, we said right away that we were not interested in doing the formula bright, white walls with charcoal carpeting," Wolf says. "We tried to create a background that would permit the photographs to be mixed with other media—with drawings or sculpture—the way a collector might at home."

The Laurence Miller Gallery, on the eighth floor of 38 East 57th Street, is open Wednesday through Saturday from noon to 5:30 P.M. The inaugural exhibition, by Philadelphia photographer Laurence Bach, closes February 18.

Photographs: left, Peter Aaron/ESTO; right, Richard Jeffery.



A book wall divides the long, narrow room into two areas. While the smaller, an office, gets the windows, the larger gallery is not entirely deprived of natural light, thanks to the translucent bookcases and French doors.

GILT BY ASSOCIATION

"WHOSE DRESS IS THAT?"—once the favored opening gambit at gatherings of the creatively acquisitive—is in danger of being displaced by "Who did your lobby?" With label consciousness at an all-time high, co-op boards in increasing numbers are hiring well-known interior designers to refurbish their buildings' main public spaces. Idle snobbery is not their only motive. As one co-op board member says, "we purposely chose an extremely well-known guy so that when the shareholders criticized what he had done—and that's inevitable—we could say, 'Look, you may not like it, but you can't fault our judgment. We chose the top guy in the field.' "

Nonetheless, the trend may be in trouble. Working for a cooperative can be a trying experience, as Mark Hampton, who has designed a number of lobbies, explains. "There are three basic schools of taste in lobby décor. There are those who think a lobby should be cool and imposing, those who think a lobby should be dignified but homelike, and, finally, those who think a lobby should look like a TV room with a Piping Rock Country Club color scheme."

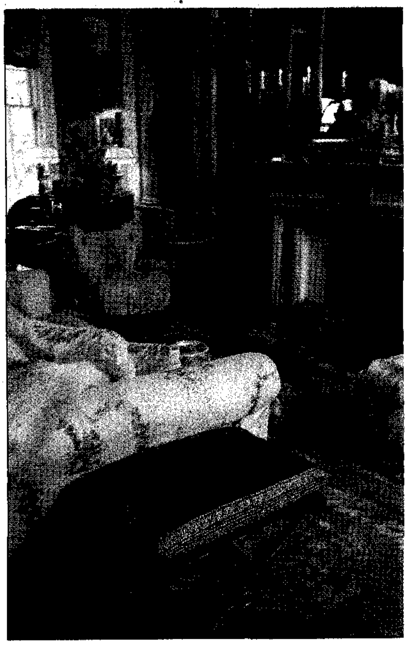
Such divergently made-up minds have nowhere to meet, and can keep the designer bouncing endlessly between the drawing board and the co-op design committee. But Hampton maintains that this problem exists mostly in cooperatives that cling to one-shareholder/one-vote democracy. In the benevolent dictatorships, where the president makes the key decisions, the job is quite easily done. Better still are those rare situations where one shareholder offers to pick up the entire tab. Says Hampton, "People who would fight to the death if they were being assessed suddenly are delighted to turn a blind eye."

WHAT PRICE PROUST?

THE SO-CALLED PROUSTIAN style that the press keeps pushing isn't for everyone. Never mind the silks, chintzes, and antiques; the trimmings that send stolid nineteenth-century furnishings soaring can also give one's decorating budget quite a boost.

Consider, for example, tassled silk drapery tiebacks from Scalamandré at $500 per window. Or custom-dyed, handwoven silk fringe from Standard Trimming at $400 per yard. Or ruffle- or fringe-trimmed pleated silk lampshades from workshops so special designers won't divulge their names at a reported $400 a pop. Little wonder that Robert Denning, of Denning & Fourcade, prime proponents of the style, says, "If I had a daughter, I would encourage her to go into the custom-lampshade business."

Robert Denning and Vincent Fourcade's Manhattan drawing room demonstrates how multicolored trimmings "blur" the color scheme, thus preventing a mass-produced effect, what Denning calls the "vat-dyed look."



BEST BETS

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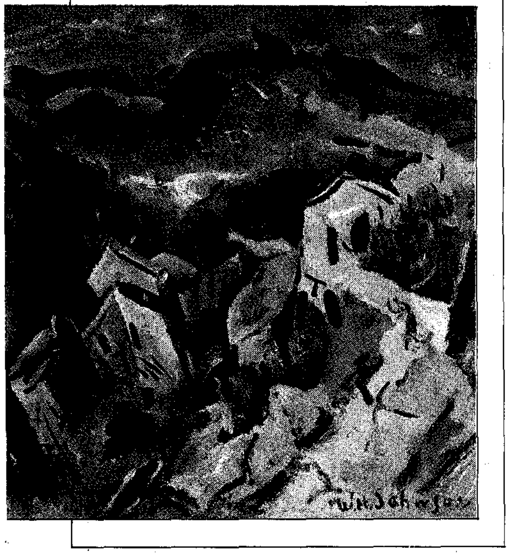
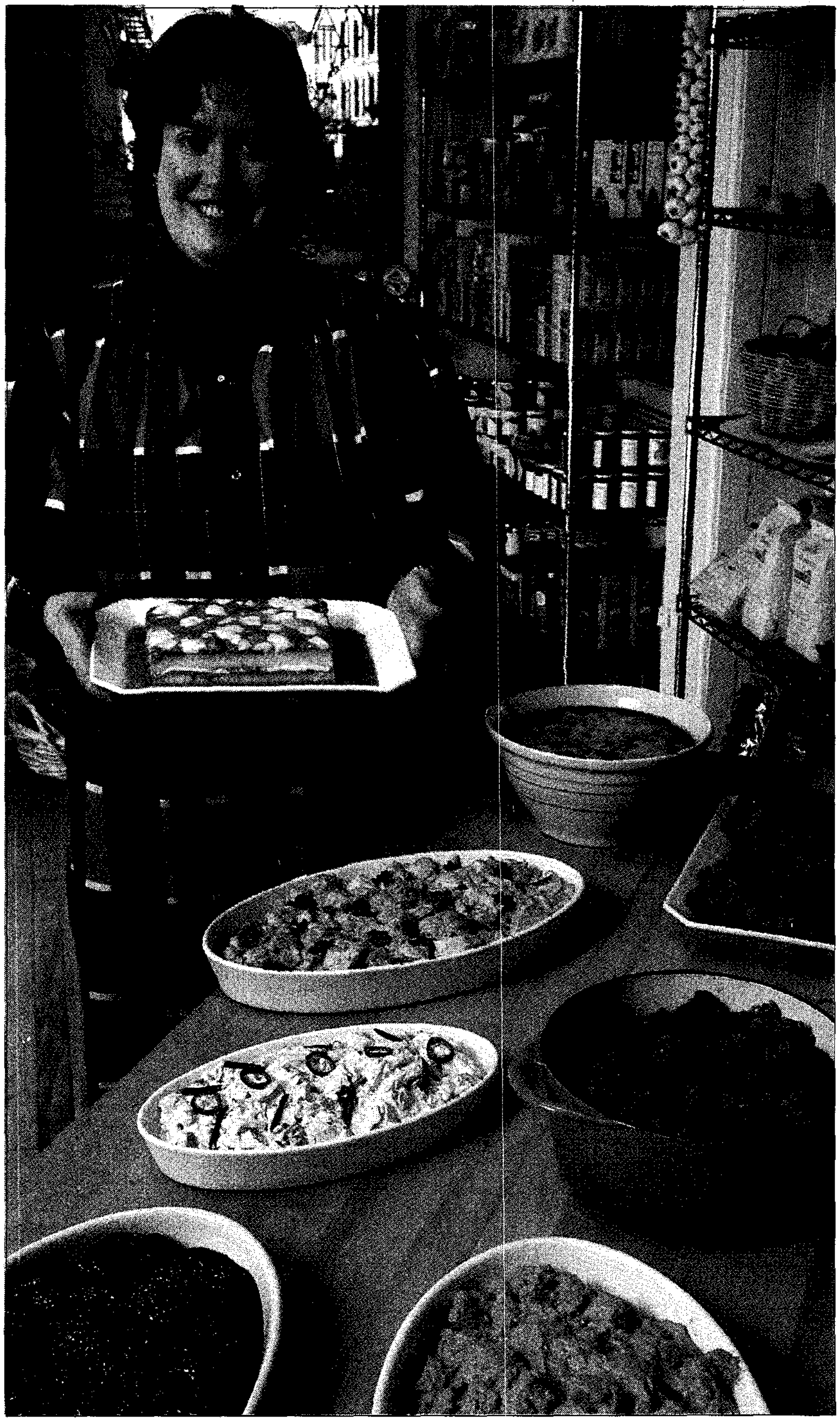
By Nancy McKeon and Corky Pollan

Striking Oils

"I myself feel like a primitive man, like one who is at the same time both a primitive and a cultured painter." William Henry Johnson's appraisal of himself might also be applied to his art. Johnson, who died in 1970, studied at the National Academy of Design, spent years painting in France, was influenced by Chaïm Soutine (and probably Van Gogh), and painted with the charm and power of the primitives. The first New York retrospective of the work of this important American artist, who happened to be black, is on loan from the National Museum of American Art. See it to celebrate Black History Month and to commemorate this extraordinary artist.

JAMAICA ARTS CENTER/*161-04 Jamaica Avenue, Jamaica, Queens/658-7400 Tuesday through Saturday 10 a.m. to 5 p.m./Through March 17*





Hearty Headquarters

Now, in the winter of our discontent, there are glories simmering. Clumsy Shakespeare, you say, but the midwinter fare at As You Like It, a handsome take-out place in TriBeCa, is worth 100 hurrahs even clumsily said. Chef-owner Margaret Hess (above) makes *such* a chicken mole ($9 a pound; feeds two), *such* a Texas chili with hominy ($8; full of cumin and all the right stuff), you'll call her Margarita. Yet after tasting her Mediterranean beef stew ($9), with its earthy bouquet, her big-knuckle osso buco with minced veg ($6), Magyar veal paprikás ($10; please add your own boiled noodles), and, finally, polenta with porcini mushrooms ($6), you'll call her every day. And hear this: I go on record that her sesame chicken salad ($9) is a spicy marvel, but the chicken salad with a bit of jalapeño and lime juice ($9) is the best chicken salad around—you'll love every forkful. **—Barbara Costikyan**

AS YOU LIKE IT/*120 Hudson Street/226-6654*

Photograph by Ted Hardin.

Seems Like Cold Times

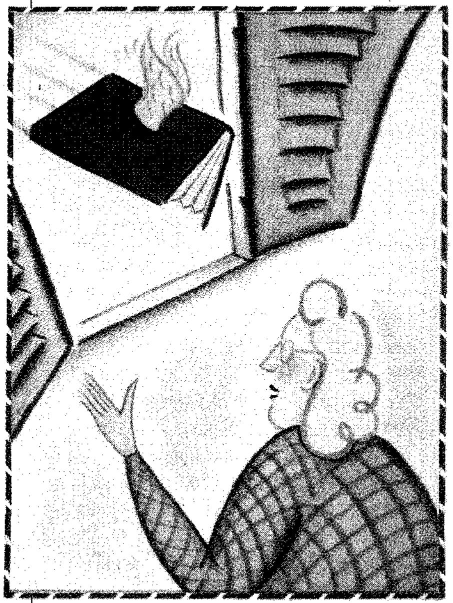
Jack and Hedy, the nice folk at the Alaska Shop, have dubbed the doll with the carved-wood face "the kid from Kiviguk." But all of these delightful one-of-a-kind dolls are from the Bering Strait area and are lovingly crafted by Martha Jonas, a 73-year-old Eskimo. The grandmother with braids and print dress, Martha says, is modeled on herself when she was younger; a slim hunter in a fur parka, on her son, the best hunter on Saint Lawrence Island. (But, as Martha is quick to admit, ask any hunter on Saint Lawrence and he'll assure you that *he's* the best.) Martha embroiders the caribou faces and carves the wood ones, then dresses figures in calico, muskrat, and rabbit parkas (the hoods slip up or down according to the weather, of course), reindeer mukluks, fur mittens. These endearing dolls, which cost from $60 to $110, will surely appeal to the child in every collector.

ALASKA SHOP GALLERY OF ESKIMO ART/*31 East 74th Street*
879-1782

The Sending Library

Those of us who somehow find the time to visit bookstores but not libraries should pay attention. The Mercantile Library, a private lending library founded in the first quarter of the nineteenth century, has a mail service that's as convenient as the package room in your apartment building. The annual fee, $45 (plus a $10 postage deposit), wouldn't even get us out the door at Rizzoli, and the books are just about as extensive and appealing—from best-sellers to popular fiction to travel books and cookbooks. The nineteenth-century books do not circulate, but neither would we if we were that old.

THE MERCANTILE LIBRARY/*17 East 47th Street/755-6710*



Frames of Endearment

First you had to be rich and Russian to buy treasures created by Fabergé. Then, when the goldsmith moved his workrooms to Paris, you only had to be rich. Today it seems as though you have to be Malcolm Forbes—but there is an amusing alternative. The Cooper-Hewitt Museum, the Smithsonian's design arm, in New York, has had jewel-like Fabergé picture frames reproduced in gilded cardboard, and while the translucent enamel over the *guilloché* gold isn't the real thing, it does have a tender turn-of-the-century look. The backs of the frames aren't covered with a sliver of ivory, but then, Fabergé's picture frames didn't cost just $5.50 each.

COOPER-HEWITT MUSEUM SHOP/*2 East 91st Street/860-6878*

Photographs: top left and right, Aaron Rezny; bottom right, James Wojcik. Illustration by Alexa Grace.

Art/Kay Larson

500 YEARS FROM TODAY

"...The Italian past continues to rule the present. Artists either flee from it or decide to address it directly..."

ROME

Raphael WAS BORN IN 1483, BUT THE Italians are celebrating his half-millennium only this month. Why are they a year late? An American art historian in Rome remarked that Raphael probably didn't have anyone with enough influence on his side; the Italian bureaucracy, he said, is a series of little city-states that reach agreement only through the equivalent of gang wars. Someone else observed that restorers and scholars spent most of 1983 traveling the world as consultants on other people's Raphael exhibitions and couldn't put their own shows together till they came home.

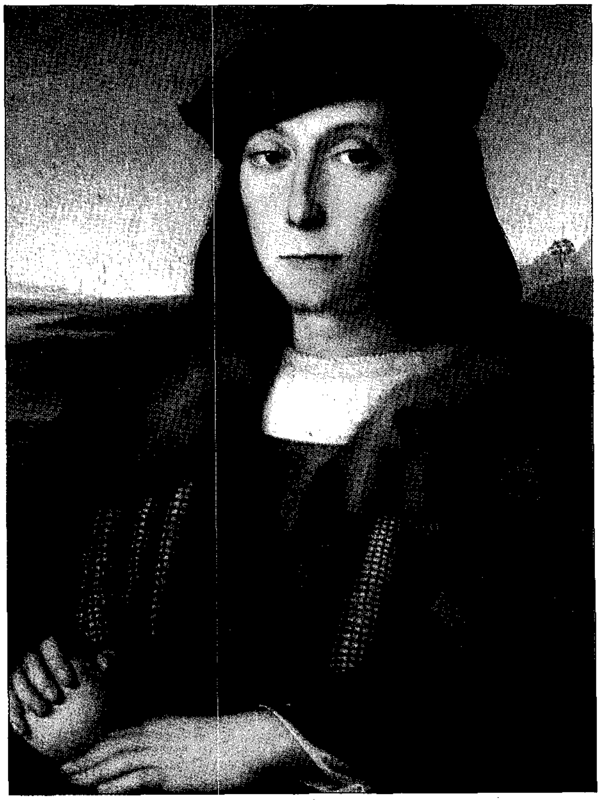
Whatever the cause for delay, Italy is now honoring its Renaissance genius in the best way it knows how. If you had passed through Florence in early January, as did an apoplectic graduate student I saw storming through the Uffizi, you would have discovered a blank spot where each Raphael had hung, and a white sign reading, IN RESTORATION. With the cleaning completed, all the Raphaels in Florence have now been assembled in the Pitti Palace, along with photographs taken during restoration, paintings by Raphael's students and copyists, engravings after his work, and a roomful of his almost too perfect drawings.

Though Raphael was born in Urbino, he painted his first "pure Raphaels" in Florence, where he shed the influence of his master, Perugino. Along with a few late works, the Pitti now holds the world's most concentrated collection of the sublime early portraits: his own sly, angelic face, and his depictions of the youthful Florentine nobility, including the intensely serene *Young Man With an Apple*. These limpid early works are animated with an unearthly simplicity that would turn more baroque in Rome under the tortuous influence of Michelangelo. In Florence, Raphael was still painting his own pictures, without students and assistants to execute them for him. The cleaning has fully revealed his miraculous way with light on skin, and has awarded him the attribution of one or two pictures in which his pale, peachy tones had been obscured by darkened varnish.

In Rome, Raphael's anniversary is harder to celebrate. His first job here, in 1509, was the famous fresco series for the Stanza della Segnatura, in the Vatican, and he continued to paint on ceilings and in churches for most of his short life. When he tackled the commission for a fresco cycle in the loggia of the Villa Farnesina, he was already a small corporation: He supplied the metaphors and the cartoons, and his students put on the pigments. Raphael in Florence was a youth transfigured by the grace of the early Renaissance. In Rome, he was a fast-living highflier whose excesses laid the foundations for the Baroque. The villa's putti-bedecked ceiling is typical of his ethereal hyperbole. It has now been added to the list of "events" in this more or less 500th-birthday party. Last month a visitor could have joined the throngs of dignitaries, officials, journalists, and TV crews who were all craning necks to stare at frescoes cleaned a decade earlier and painted some centuries before that.

Rome's tribute to Raphael consists of special viewing hours in five sites around the city: four churches and the Villa Farnesina. The Vatican is planning its own exhibition later this year. If this reception seems a bit cool compared with Florence's, perhaps it's not just Rome's urbanity and cynicism at work. Raphael's influence may be felt here too strongly yet. For several hundred years, he and the other titans of the Renaissance have cast their shadows over contemporary Italian art, which faltered after Pontormo and Caravaggio, and has never quite recovered its sense of destiny. Later painters could study Leonardo's cool harmony, and could draw out Michelangelo's thundering basso profundo into the swelling tones of Mannerism, but something about Raphael's sweetly sensual contralto proved impossible to imitate, evade, or surpass. He put the lid on perfect beauty for all time.

The accumulated weight of so much history has splintered the contemporary scene, which illustrates the American art historian's comment about warring city-states. In Rome, galleries divide themselves into camps led by the critics, who serve as middling Medicis in a struggle for dominance. Italian critics play a role that Americans aren't used to: They each pick a set of artists, write exclusively about them, create a style around them, and promote them in articles and exhibitions. An American artist in Rome tells of being asked not where she shows but "who writes about you?" Americans tend to be appalled by such obvious salesmanship, but, as one Roman painter noted, Italian artists have always existed comfortably with patronage of the most explicit kind: Whatever else did the popes do but promote the people they liked most?



Serenity: *Raphael's* Young Man With an Apple, *circa 1505.*

Contemporary art in Rome sprawls across the contemporary scene. Besides frequent exhibitions of the work of Carl Andre and Cy Twombly, two American role models in more or less permanent residence here, there are always one or two shows by Italian conceptualists such as Giulio Paolini or Alighiero e Boetti, who adhere to an embalmed and desiccated version of American conceptualism. At Galleria Pieroni, Boetti showed his pencil drawings of the covers of every Italian magazine published in 1983, a task somewhat wittier as a proposition than as a demonstration of so much banality. Paolini, who is highly regarded in Rome, exhibited slides of dancing jesters shown upside down in a corner and triangles of white cardboard that "floated" off the wall. American conceptualism, which dominated Italian art for over a decade, did have one great virtue: Nobody in the Renaissance ever tried it.

A livelier bunch of Roman artists is in hot pursuit of the new money and fame that accompany membership in the *Transavanguardia*, a label invented by the critic A. Bonito Oliva to describe the dominant city-state of the moment. Though the term attempts to include all recent European and American expressionism, in Italy it can be used literally, to signify those Italians who have managed to successfully transfer themselves across the Atlantic to New York: Chia, Clemente, Cucchi, Paladino, and so on.

A new contender for the transatlantic label is Bruno Ceccobelli, an Italian who used to model himself after the brooding German Joseph Beuys. Ceccobelli, hearing distant thunder, has added wraithlike symbolist images to his dark paintings at Mario Diacono gallery. On brown industrial paper coated with black asphalt, he now includes soaring white figures emerging from an embryonic white cloud, with titles that are elaborate puns in Italian. Ceccobelli is clearly straining to put fashionable pictorial murk into Beuys's Germanic anguish; equally clearly, he may do it.

The most fascinating Italians are also the most heartily maddening. The artists of *La Pittura Colta*—"Cultured Painting"—were brought together by Italo Mussa, a critic who plans to put his group into the Italian section of this summer's Venice Biennale. *Pittura Colta* may be headed for transatlantic notoriety, but these painters will not be easily absorbed, even in the tolerant mood of the moment. Their goal is to turn art back to the glorious pictorial past. Led by their most successful member, Carlo Maria Mariani, they propose a type of "anachronistic" painting that deliberately violates every modernist canon and puts to shame even the sentimentality of the French Beaux-Arts.

It's turgid stuff. Mariani, in a group show at Galleria Monti, exhibited *I Dioscuri,* a picture of two classical youths wearing helmets capped with stars, and offering vases from which snakes writhe. Besides the cloying symbolism, Mariani's picture is striking for its glossy calendar-art perfection, its appallingly self-conscious and oddly appealing elegance. The style is familiar from a hundred sources, but the artifice is brand-new. If art is a matter of technique and illusion, argue the *anacronisti,* then why not say so out loud? This is the ultimate result of modern art's emphasis on form: its apotheosis into mannerism.

The Italian past continues to rule the present: Artists either flee from it or decide to address it directly. The quotations come from every unspeakably ugly or banal bit of landscape or scene painting or—just as frequently—from the Fascist episodes in the work of Giorgio de Chirico or the Futurist Gino Severini. None of this makes much sense to Americans, but Italians have not been served well by modernism—only Italian Futurism had any impact—and it continues to be regarded by the *anacronisti* as an imported and alien point of view. *Pittura Colta* is a form of painting that can trace its themes and techniques back to Raphael, whose inner grace may elude modern painters but whose sweet, effusive style fits right in.

Not much of this has yet reached New York, the arbiter of the "trans-avant-garde." We are just beginning to cast a horrified glance at late de Chirico, but we haven't yet encountered the Pierrots and Harlequins in Severini's commedia dell'arte period. Americans still regard Severini as a Futurist. The Galleria Giulia, in Rome, presented a 1980 exhibition of his allegorical period, "Between Two Wars," which gave a quick glance at his brief Cubo-Futurist phase (circa 1919), then launched into the work that Americans have never seen.

Severini converted back to Catholicism in 1923 and did sludgy, symbolist pictures of doves and angels for several years. In the thirties, he turned to a kind of Italian revolutionary populism that may have been Fascist in its inspiration but that stylistically resembles Mexican muralists' Communism. The idea was to "transcend art for art's sake," according to the gallery's catalogue; the method was to make pictures that everybody could understand and respond to. Raphael aimed to do the same thing, of course, but he had an advantage the Fascists did not: He lived in a world with a common spiritual language, a world that was founded on (and ruled by) the church. Severini's exhausted Harlequins and jaded muses speak a dead language. Their attempts at grace look weak and contrived. But the confusion over how to transcend art for art's sake is probably going to be with us for some time. ■

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Movies/David Denby

SILLY SYMPHONY

"...The old *Unfaithfully Yours* was satirical, exhilarating, sexy. The best you can say of the new version is 'Cute'..."

Unfaithfully Yours, HOWARD ZIEFF'S REmake of Preston Sturges's classic 1948 comedy, isn't all that bad, but it's a depressing experience for those of us who love the original. We have our memories of Sturges's movie, and now there's this *other* movie ... and who needs it?

Preston Sturges's *Unfaithfully Yours* starred Rex Harrison as a swaggering upper-class English symphony conductor who returns home to New York from a tour and discovers that his beautiful young wife, played by Linda Darnell, may have been cheating on him. Standing in front of his orchestra in Carnegie Hall, Harrison begins to fantasize his revenge. As he conducts Rossini's whirling, driving *Semiramide* Overture, he imagines trapping his wife and her lover through a devilishly clever scheme and then brutally dispatching her with a razor. Wagner's *Tannhäuser* Overture, with its solemn "Pilgrims' Chorus" in the horns, brings on a mood of sublime resignation: He forgives, he forgets, he is generous and tender. Tchaikovsky's *Francesca da Rimini,* reaching its final frenzied pages, induces a dream of reckless passion, defiance, Russian roulette. Each fantasy scene takes its tone, its pace, its emotional coloring from the music. The conductor is an ass, but the joke is really on anyone who allows music to inflate daydreams to heroic proportions. In the real world, of course, this musical genius fails miserably at all his methods of vengeance and forgiveness.

Part of the reason the movie is so much fun is that its tone is satirical, antiromantic, malicious. We can enjoy these people without especially liking or feeling for them. Rex Harrison, never funnier or sexier, makes the conductor a vain, spoiled baby—voluble, witty, superb in his way, but impossible to live with. Sturges wrote marvelous parodistic rant for the famous, bullying Harrison voice—an amazing instrument that, vaulting to a dangerous whinny, then plunging wildly, contemptuously to the depths, argues so arrogantly for the point of view of whatever character Harrison is playing. If only the world were rational, that voice says, it would realize that Rex Harrison is right about absolutely everything. Linda Darnell isn't arrogant, but she's thick-bodied and voluptuous in the heavily sensual style of the late forties, and you don't worry about her feelings much. She looks as if she can take care of herself.

Unfaithfully Yours was a commercial failure, and that may explain why Zieff and his screenwriters (Barry Levinson, Valerie Curtin, and Robert Klane) wanted to try it again. They probably loved the material, and thought they knew a way to make it work for a large audience. What they've done is soften it. Instead of satire, they give us farce; instead of sex, compassion; instead of arrogance, pathos. The new *Unfaithfully Yours* is a sweet, ingratiating, conventional romantic comedy. The conductor is now played by Dudley Moore, who can't possibly give the role anything comparable to Rex Harrison's dash. Short, and made to look even shorter by the formal clothes and long coats, Moore is also a little puffy, with the rubber face of a lifelong clown. We're not drawn to him physically, and we may feel we're already too familiar with the shambling, drunken walk, the manic glare, the double takes and secret, fumbling bits of business.

Nastassja Kinski, who plays the child bride, has at last given up her snaky *femme fatale* routine. For the first time in her career, she's bouncy, volatile, even funny, folding herself adorably around Moore, curling up for a nap on the couch like a large kitten. When this honey bun is suspected of infidelity, she's hurt, and she cries, and we feel for her. We feel sorry for Moore too, especially as he suspects that her lover is Armand Assante, a hotshot violinist. Assante, who is handsome, with a virile nose, liquid eyes, and a commanding manner (some director, however, has to pull that voice out of its sludgy lower register), seems a genuine possibility as her lover, and suddenly the movie is rather painful. Will the funny little conductor be reconciled to his bewildered little wife? Oh dear, oh dear, the world is a very difficult place.

The bow's stratagem: *Armand Assante and Dudley Moore in Howard Zieff's film.*

This is the kind of screenplay in which misunderstandings persist between people who love each other, because the one word that would clear everything up is somehow never spoken. And it's the kind of slapstick direction in which a character can't come within yards of any prop without tripping over it and getting all tangled up. In other words, the new *Unfaithfully Yours* is annoying and trite rather than exhilarating. There is now only a single fantasy: As he conducts the Tchaikovsky Violin Concerto with Assante as soloist, Dudley Moore imagines killing Kinski and making Assante take the fall for it. The imaginary murder is worked out in great detail, but it lacks the disturbing violence of Harrison working over Darnell with the razor. When the fantasy ends, the concerto is still in progress, and as the last movement races along, Zieff works up quite a duel between the two men—furious glances, vicious slashes of the bow and stick—a duel that is resumed in a Hungarian restaurant when each man grabs a fiddle and saws away angrily at a gypsy tune. Some of this old-fashioned musical hamming is entertaining enough. What we miss, however, is Sturges's surprisingly dark comic vision of a man driven mad by jealousy and liberating his madness through music. The original *Unfaithfully Yours* was a comic orgy. The most anyone could say about this version is "What a cute picture!"

Blame It on Rio, A VACATION COMEDY with sex starring Michael Caine and Joseph Bologna, could serve as the ultimate example of travelogue cinema. Though directed by the veteran entertainer Stanley Donen, the movie seems to have been conceived by a consortium of travel agents or perhaps by someone's aunt hungry for shots of loved ones mingling with colorful natives. On the beach at Rio, our heroes pose with topless girls and fado singers; they apply to lady witch doctors attended by bongo players; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and white peacocks—indeed, I seriously doubt that a single brightly colored bird in all of Brazil was safe from the movie's bird procurer.

I'm not sure I would trust the filmmakers with a young actress either. *Blame It on Rio* is about two middle-aged friends—coffee executives—who travel to Rio with their nubile daughters. Joe Bologna's daughter (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine, who resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers get terribly rueful about Caine's weakness, forcing him to deliver a half-dozen sheepish confessions straight into the camera, but their point of view is that any middle-aged man would react the same way. Perhaps, but that doesn't let the men who made this film off the hook for what they've done to Michelle Johnson. The seventeen-year-old model hasn't been given a single funny line or a moment's charm. They turn her into a baby slut—a male fantasy of an adoring girl—and she's an embarrassment. Stanley Donen has been around since the late forties, but he's still too young to be making comedies for dirty old men. ■

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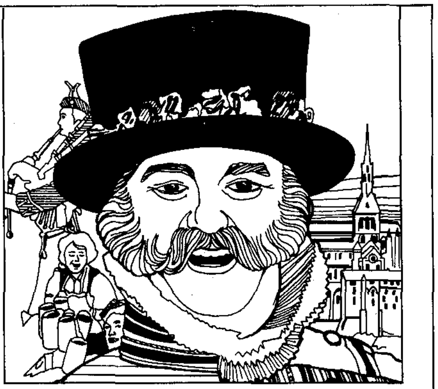

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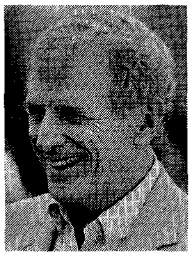

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Television/John Leonard

JUST A PERFECT BLENDSHIP

"...The point of *The Four Seasons* is friendship—how pleasant to see adults thinking about something besides sex and money..."

Three-cornered aggravation: *Jack Weston, Allan Arbus, Marcia Rodd.*

The Four Seasons (SUNDAYS; 8 P.M.; CBS) is a sitcom epigone of Alan Alda's 1981 movie, which was a sort of *Big Chill* for weight-watchers. Alda himself "created" the TV series, donated both of his daughters to its exceptional cast, appeared in a dither on its first two episodes, and then let the whole contraption fly away from the East Coast to the West, like a gene that regresses or an idea that slums. Somebody—CBS? Universal studios?—thinks that Southern California is funnier than New York. Having tried to grow up there, I beg to differ.

Yes, the high schools look like airports, and the churches look like filling stations, and it is necessary, although not at all desirable, to drive two hours, usually in a Porsche, for a sushi breakfast or a taco bathroom, and anyone with any imagination will feel menaced, at midnight on a miniature-golf course, by omophagous lizards in laminated stretch pants. But none of this is funny. There *aren't* four seasons in Southern California; there are merely two: sunlight and dread.

Nevertheless, *The Four Seasons* has so far specialized in Southern California jokes. Jack Weston is the only principal from the movie—he plays Danny, a roly-poly, hypochondriacal New York dentist who goes to California the way Melville went to sea and Nietzsche went insane, except in a Mercedes. He explains to his wife, Claudia (Marcia Rodd), "These people have eaten one too many avocados." He, personally, can't relate to cliff dwellers, in castles built on "Q-tips." Their idea of putting down roots is an oregano plant on the windowsill. Instead of massage parlors, they have earthquakes. Danny hyperventilates: "We're going back to America, where I can breathe." And they stuff his mouth with raisin pumpernickel.

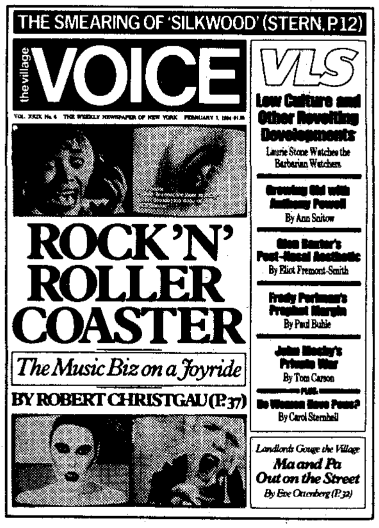
But the point of California is a new life. Danny and Claudia want to reinvent themselves in middle age. He may still be pulling the same old teeth, but she will be painting different pictures, as seen through Balboa's binoculars. They were preceded, and will be coddled, in their relocation by such eastern friends as Boris (Allan Arbus), who left his New York law firm to run a bicycle shop on the Pacific, and Boris's wife, Lorraine (Barbara Babcock), in fine shape for a U.C.L.A. professor of orthopedics, and bachelor Ted (Tony Roberts), who speculates in desert real estate and beautiful women—one of them, at the moment, being Pat (Joanna Kerns), a Hollywood stunt performer. As Ted buys houses only to patch them up and turn them over at a profit and move on, so everybody on *The Four Seasons* speculates in the idea of a better-late-than-never future, a shucking of old soul skins.

And they do it together. The point of *The Four Seasons* is adult friendship. That friendship has so far taken the not terribly exciting form of bicoastal telephone calls, barbecue grilling, helping Danny find the perfect tooth on which to practice for his California dental exam, and accompanying him to Las Vegas to recover his stolen Mercedes. (Neither, may I say, is Las Vegas funny. In Las Vegas, when I was young, grandmothers used to leave the slot machines at dawn to watch the occasional testing of an atom bomb. Some future.) Friendship, however, needn't be exciting. What it needs to be is enduring. When you are in your third and fourth seasons on the biological calendar, you learn to forgive and accommodate your friends, as they have forgiven and accommodated you. You have known them longer than you have known anything else. They are like redwoods: It takes too long to grow a new one, and your precious time is running out.

This seems to me to be an excellent premise for a television series: new lives in old bottles. And how pleasant it is, anywhere on the dial, to see a program full of adults thinking about something else besides sex and money. Alda's daughters, to be sure, are across town in a seedier Los Angeles, trying to find themselves among Hell's Angels and punk-rockers with hair "like an Orange Julius." But I am tired of Youth—at least on television. I get enough of this at home. One longs for the company of people who have read books that weren't written by Kahlil Gibran or Carlos Castañeda or Judy Blume. Jack Weston, the old pro, knows my kind of mouth. Allan Arbus, who was wonderful as Sidney the army psychiatrist on *M*A*S*H*, remembers Adlai Stevenson. Barbara Babcock, who was equally wonderful as the amazing Grace on *Hill Street Blues,* probably listens to Joan

Photograph by Donal Holway.

Give Yourself The Other Side Of New York.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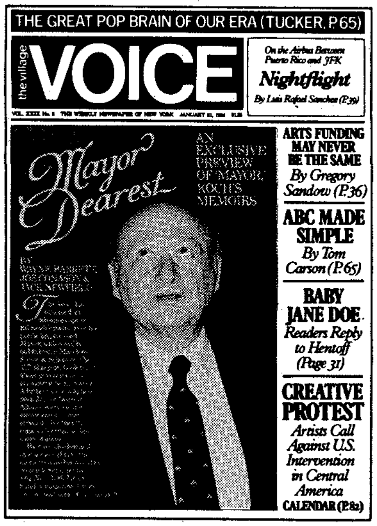
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A year at the races: Aqueduct, Belmont Park, Saratoga.

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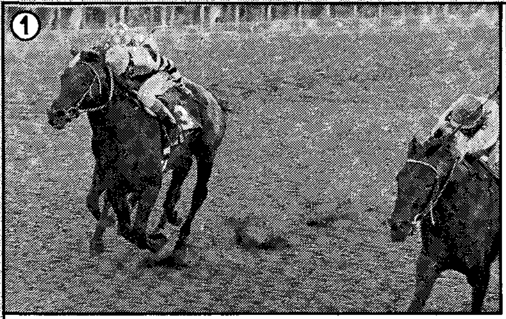
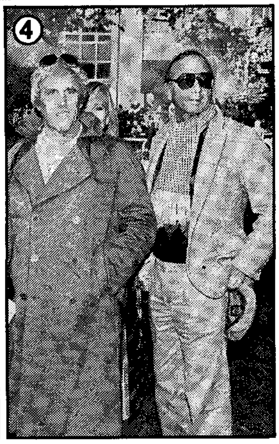
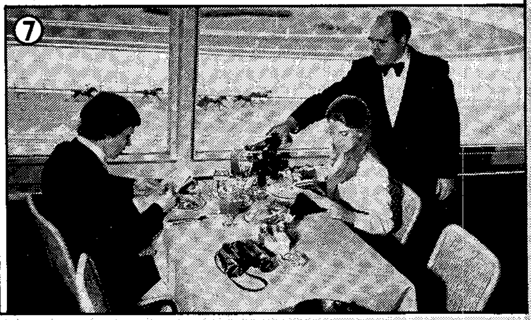
1. Sept. 24th. "Highland Blade" beating favorites "Slew o' Gold" and "Bates Motel" to win the $400,000 Marlboro Cup.

2. June 29th. Angel Cordero, Jr. becomes only the fourth jockey in history to win 5,000 races, on his way to an all-time record of $10 Million in purse winnings. (Note: on Jan. 5th 1984, he won his second consecutive Eclipse Award as Jockey of the Year.)

3. Oct. 5th. Here, Jorge Velasquez acknowledges the roar of applause as he becomes the *fifth* rider in history to top 5,000 wins.







4. Composer Burt Bacharach together with playwright Neil Simon in the paddock at Belmont Park.

5. David Cassidy and Meryl Ann Tanz admire the bronze of racing legend "Secretariat" in center of Belmont paddock.

6. "Caveat," with jockey Laffit Pincay up after winning the Belmont Stakes, in winner's circle with 1983 Eclipse Award-winning trainer Woody Stephens.

7. An elegant lunch while watching the action at the spectacular Equestris Restaurant at The Big A.

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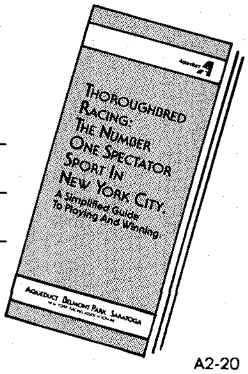
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> "*. . .The New Show* doesn't seem to know what's funny these days. . ."

Baez, and maybe even Mozart. Can they compete with the polystyrene beach bums and the Silicon Valley Girls? Not time but Nielsen will tell.

It is also pleasant to watch a situation comedy and decide all by yourself whether or not it's funny. *The Four Seasons* risks delivering its homely humors without a laugh track. If you are as conditioned as I am, you will find this odd at first, unsettling; the jokes are unmoored in the ether, between here and there. Having been brought up in our living rooms on canned cackle, we are almost embarrassed to grin alone, to applaud with two hands and one mind. The laugh track is for television what the best-seller list is for books—a bully that tells us what to think. But friends wouldn't really be dealing with the vicissitudes of friendship in front of a studio audience augmented by applause-meter maids and machine-tooled wheeze. This way we actually get to listen to what is being said, and what—which is more important—someone refrains from saying.

The demand on the actors has to be enormous. They must play to themselves. Fortunately, they seem genuinely to like one another, and certainly they've been around long enough to know what's funny and sad, to live the lives they're asked to lead with a trouper's surpassing confidence, like Ted Williams at the plate or John Updike at the typewriter. They don't need our hands and feet to vote on their performance. (What they do need is stronger scripts, and fewer California jokes. It's possible to have friends almost anywhere, except in some parts of Manhattan.) Comedy is easier, especially on the audience, when the comedians are sure of themselves, when they aren't so sweatily desperate for the approval of the unseen and the unwashed that they burn themselves bobbing for French fries or talk like the walls of latrines.

Which brings me to **CBN**. CBN—Channel S on Manhattan Cable—is part of a Christian satellite hookup. Its proprietors are said to take a dim view of the usual sex and violence on network television. CBN has counterprogrammed brilliantly. On CBN, Monday through Friday, from 11:30 P.M. until the dark night of the soul, you can watch black-and-white reruns of Groucho Marx, George Burns and Gracie Allen, Jack Benny, *I Married Joan, Love That Bob, Bachelor Father,* and *Life of Riley.* (On Saturdays, there are reruns of *Wagon Train,* certain kinds of guns apparently serving God. On Sunday afternoons, there is a Japanese-American magazine program and lots of gospel music. On Sunday nights, there are church services and the usual promiscuous evangelizing. Never mind.)

Talk about surpassing confidence! Groucho brought the theater of cruelty into our living rooms. That Don Rickles has since been fabricated out of old Marxist cigar butts says something about the devolution of American insult humor. After Groucho, there were no magic words we couldn't say, and lame ducks from Las Vegas took over most of our midnights. Jack Benny talks to his studio audience as if they were seals—he even calls them seals—and when he chooses to, he throws them a fish. (On one program, Don Wilson's son explains that he is starring in a commercial for aspirin; they have surgically implanted a window in his stomach; Jack promises to buy him curtains for his birthday.) Gracie Allen explored the limits of linear logic long before Marshall McLuhan. (Gracie's secret was that she was the last grammarian; she listened seriously.) Joan Blondell might well have been the grandmother of Goldie Hawn. (I prefer her even to Lucille Ball; she had intelligence as well as timing.) Before there was an Archie Bunker, there was a William Bendix, and it wasn't necessary to despise him.

Where on earth has this confidence fled, and what is it afraid of? We watch **The New Show** (Fridays; 10 P.M.; NBC) week after pitiful week, and Buck Henry and Dave Thomas are actually scared out there, defensive, apologetic. Reasonably funny ideas—a shop for food repair, this week's top-grossing caves and caverns, a send-up of George Orwell—are worked to death. Mediocre ideas—"Closets of the Stars," "Mountain Mike"—begin with promise and dribble away. Lousy ideas—"The Muensters," a takeoff of *The Hustler*—seem to be on their knees begging for help or chloroform. Politics is forbidden territory, either sacred or profane. *Monty Python* can make Jean-Paul Sartre and Icelandic sagas seem hilarious, but *The New Show* does Liberace jokes! Lorne Michaels may not know what's funny these days. He seems to believe that we don't know, either, and to suggest that this is our problem instead of his. It isn't. Maybe he should hire one of those French "sniffer" airplanes to seek out hidden wit deposits. Maybe Allan Arbus will come back as Sidney the psychiatrist and explain humor to him. "Ray Kroc—McDead at 81," they announced the other Friday night; that means Ray Kroc lasted 81 years and nine months longer than *The New Show* will, unless it gets a guts transplant. ▬

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THE BIG GUNS

"...New works for City Ballet by Robbins and Martins, and some great dancing by A.B.T. But both companies have problems..."

IN THE LAST MONTH OF ITS WINTER SEASON at the New York State Theater, the **New York City Ballet** offered new pieces by both of its chief ballet masters. Not even Jerome Robbins's clever, attractive work, however, could dispel the feeling that one was looking, sadly, at life after Balanchine.

The Robbins ballet, *Antique Epigraphs,* is set to music by Debussy— *Syrinx* and *Six Epigraphes Antiques,* a complement to Pierre Louÿs's lyrics in imitation of the Sapphic poets. Eight nymphs, dressed in transparent shifts the colors of old glass, move lyrically in extensions of the poses frozen on Grecian urns. Four of them—Stephanie Saland, Maria Calegari, Kyra Nichols, and Simone Schumacher, an enchanting recruit from the corps de ballet—have solos. These dances suggest a darker mood; Saland, for example, might be conjuring spirits from the underworld, or be such a spirit herself. All the movement, and all the individual poses and friezes dropped into a landscape of stillness, are exquisitely wrought, indeed too much so. There is something arty and narcissistic about this little ballet; it exudes a stifling perfume in a closed room.

The other new work, Peter Martins's *A Schubertiad*—to waltzes and impromptus for piano and the Fantasia in F minor (orchestrated)—was a huge disappointment. Inexplicably, it duplicates the game plan of Balanchine's ravishing *Liebeslieder Walzer,* which the company will revive in the spring, moving from the intimate dances of a private musical evening to a wider world whose spirit-inhabitants express themselves in the exalted language of classical ballet. Martins's choreography has its frequent small beauties, but they are subsumed by the length of the piece and its grave lack of both feeling and theatricality.

Landscape of stillness: *Jerome Robbins's* Antique Epigraphs, *a series of Grecian poses.*

DURING THE WEEK **American Ballet Theatre** appeared at the Wang Center in Boston, the company's board of directors was considering the reappointment of Mikhail Baryshnikov as artistic director. I can't claim to know their criteria, but a performance of Natalia Makarova's recent staging of *Paquita* indicates what he's accomplished and what he's neglected.

When he took over the post three years ago, he promised to clean up the corps and he has. It is filled now with accomplished, handsome young people. The women who made up the small ensemble for *Paquita* are thoroughbreds, with long, svelte legs and splendidly arched feet. And they are schooled in the classical style, which this Petipa divertissement tests so rigorously, within an inch of their lives. Unfortunately, they, like most of their colleagues, have no point of view about their dancing. Every arm, every leg, is placed correctly, the contours of the movement are large and clear, but the dancing desperately lacks impetus, interior rhythm, personal conviction. Beautifully shaped though it may be, it's rote work, and eventually it bores the eye and depresses the spirit.

The chain of variations for the principals and four female soloists drives this point home. These solos were constructed to show the variety of effects obtainable with the restricted classical vocabulary. In this case, labored over to the point that the onlooker begins to sense the effort, and reduced to a single dynamic tone, they seemed to be saying the same thing again and again. Martine van Hamel and Patrick Bissell played their leading roles according to rank. More and more, high status in this company elicits a code of "grand" behavior that stifles both the dancer's physical spontaneity and his imagination.

Baryshnikov also promised to invite outstanding choreographers to augment the A.B.T. repertory, and while one wonders how the taste that acquires a Merce Cunningham can commission two Lynne Taylor-Corbetts, the fact that the company was able to present a whole evening of works by Twyla Tharp is testimony to reasonable success.

Bach Partita (to the No. 2 in D minor for unaccompanied violin) is Tharp's first attempt to compose entirely in the classical vocabulary. She knows all the words, but is determined to avoid the idioms. Her inversion, warping, and scrambling of familiar step-sequences, partnering conventions, and stage patterns have considerable intellectual appeal, but these strategies are just as often contrived, even absurd. She obviously has her mind on Balanchine, whom she may consider her only serious rival, and she quotes him slyly.

Having come as an outsider to work with ballet companies, she has a clear-eyed—and amused—vision of the hierarchies that exist in such organizations. Accordingly, her piece employs three leading couples (ballerinas dominant),

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seven pairs of ambitious demi-soloists, and an all-female corps that is a cross between *Giselle's* band of wilis and the lovely-maidens-all-askew of her own *Push Comes to Shove.* Tharp's happiest achievement in this ballet is to make its three *grandes dames*—Cynthia Gregory, Martine van Hamel, and Magali Messac—with their seemingly monumental limbs and imperious aplomb, look less than usual like the Statue of Liberty and more like forces of nature.

Another recent Tharp acquisition on the program was *Sinatra Suite,* a pared-down version of the piece the choreographer made for her own company. Here Baryshnikov and Elaine Kudo might be tracing the course of a love affair: the meeting, the rapture, the brutal hostility, the regretful parting. When Kudo disappears forever, Baryshnikov has a rueful solo that begins with the ghost of a tap dance and continues with little ordinary gestures that run out of steam as soon as they begin. Fragments of glorious movement—fierce spins, exquisitely pitched lunges—alternate with the physical aphasia of the down-and-out. Shambling, stumbling, not knowing what direction his feet are traveling in, he seems to be drunk, or drugged, but it's love that's done this to him.

Kudo is a marvelous match for him, passionate and self-contained. Unlike most of the bland, efficient misses out of whose ranks the company futilely tries to draw soloists, she gives her roles the kind of physical personality A.B.T. dancers were famous for in the old days. Back then, she would have been typed as a *demi-caractère* dancer, unprepossessing, perhaps, in classical roles but the mainstay of the dramatic repertory. Now she is simply one of the most interesting people in the company.

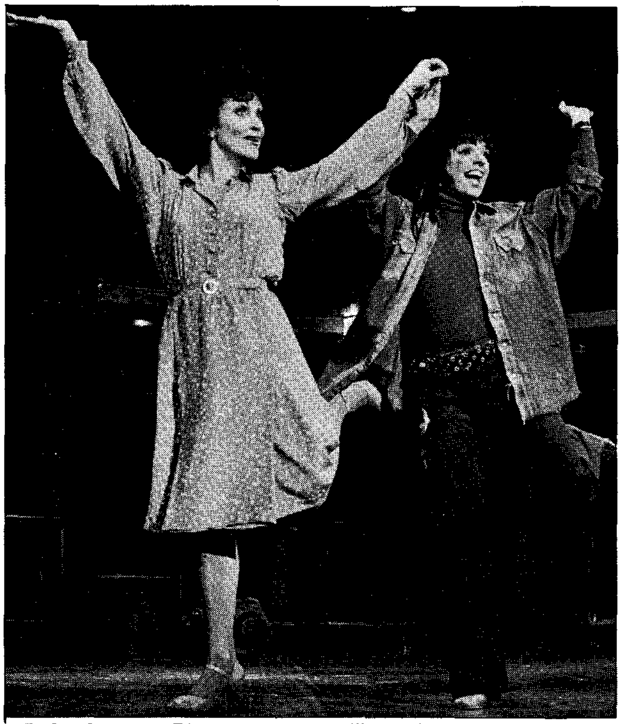
The only other great dancing I saw in the Boston engagement was Gelsey Kirkland's, in *The Leaves Are Fading,* but that was sublime. In this portrayal of sweet love remembered, Kirkland seemed to have banished bones, and thus angles, from her body. Sympathetically partnered by Kevin McKenzie, she floated her soft, yearning movements on the music's breath. Effort was something for lesser creatures: When she rose onto pointe, gravity and muscular exertion meant as much to her as they do to a butterfly.

This late Tudor work has a subliminal plot, of love tinged with tragedy, perhaps only the tragedy of passing time. Kirkland seized these hints of story and invested them with ardent belief, offering up her soul in every gesture. One of the ironies of the present state of affairs at A.B.T. is that although the company harbors the most gifted ballerina of our day, not one of the other women in the troupe has chosen to learn the lessons her dancing teaches. ■

Theater/John Simon

SKATING ON THIN WOOD

"...Liza Minnelli and Chita Rivera are knowingly efficient performers, amid the clichés and crises of *The Rink*..."



Pair skating: *Rivera and Minnelli, mother-daughter team.*

CIRCUMSTANCES BEYOND MY CONTROL compelled me to see **The Rink** at its antepenultimate preview, though nothing much could have changed between Monday and Wednesday, when most of the critics went. Advance rumors, which one cannot help hearing in this business, were abuzz with references to "The Rank," and I even heard that certain people couldn't wait to read me on *this* one. I was as prepared for anything as the most dedicated Boy Scout, but—I'm sorry if this comes as a disappointment to "certain people"—*The Rink* is not really rank, only long, intermittently tedious, fairly cliché-ridden, and lacking in any sort of urgency, even the musical-comedy kind. But it has its points, is never unbearable, though rather overpriced at $45 for a rear mezzanine seat, which is all we could get for February 6. However, the sound (by Otts Munderloh) was very live up there, and I could see everything as plain as the nose on a performer's face.

The Rink is another pseudosignificant, comi-tragi-sentimental tale of a long and supposedly complex mother-daughter relationship in the manner of *Terms of Endearment*. Here Anna, the mother, is selling the Antonelli roller rink, somewhere on a doomed eastern boardwalk sometime in the seventies, just as Angel, her 30-year-old hippie daughter (29, according to Anna: "I'm your mother—there's no way I have a 30-year-old daughter!"), makes one of her rare return visits from her roamings, this one meant to be permanent: "I can't run any more, Ma. I'm tired. I'm real tired." Since Grampa Antonelli, disgusted with his son, Dino, left the rink to Anna and Angel, Dino's wife and daughter (or, respectively, Chita Rivera and Liza Minnelli), the daughter could legally stop the wreckers, who have already begun moving everything out of the rink, which served also as the Antonelli residence. Even Angel's beloved glitter-ball seems gone, soon to be replaced by a ball of greater militancy. Will Angel be able to stop this? Will Anna finally shake the years of unhappiness with Dino and after Dino, and go off with "good old Lenny," a devoted but unglamorous suitor of many years, to Rome, freedom, and not quite marriage, because "at our age, people don't get married; they just set up light housekeeping and wait for the Social Security checks to start coming in."

The book is by Terrence McNally, who has written plays with plots, but don't go to *The Rink* expecting a working story. As the time frame keeps fluctuating between past and present, and often fuses the two, there is no coherent, credible action, only clichés and crises, one after another after another. But McNally can create amusing situations and write funny lines, and there are some of the former and quite a few of the latter floating around. There are also some unintentionally funny lines, such as Miss Minnelli's repeated complaint to Miss Rivera, "You never once told me I'm pretty!" The score, by John Kander and Fred Ebb, is in their usual vein: music generally pleasant but awesomely derivative, and the two best songs ("After All These Years" and "What Happened to the Old Days?") sounding almost interchangeable; lyrics always adequate and seldom exciting. Too bad, because the one number that takes chances, "Mrs. A.," shows that the team could do more. And too bad also that the cleverest lyrics (in "Don't Ah Ma Me") get the most tuneless tune.

Graciela Daniele's choreography may be her best yet, which places it somewhere near the top of second-rate choreographies. But when it tries to be serious, as in a gang rape, that is no more compelling than the show's other crises. The title number, performed on roller skates, is jolly and deftly executed. Then there is extremely effective, evocative, and versatile scenery by Peter Larkin, with genuinely painterly qualities and that fish-eye-lens perspective one finds in such paintings as Robert Delaunay's *St. Séverin*. This is helped enormously by Marc B. Weiss's imaginative lighting, which makes the tawdry look poetic and neatly undercuts the lush with a tinge of irony. It is not Weiss's fault if the clever final *coup de théâtre* is also rather mushy.

Opportunities for the costume designer to shine are limited, but Theoni V. Aldredge has had—and conveyed—fun wherever possible, as in the compilation of not-so-glad-rags in which Angel turns up, eliciting Anna's "You know certain outfits trigger me. Did you have to wear all ten of them?" A. J. Antoon has directed fluidly and inventively, and must be credited with the effortless blending of disparate elements. The stage space is used well, and movement is not allowed to stall or to become excessive. But before I can discuss the performances, a preamble is required.

The cast, besides the Misses Rivera, Minnelli, and one standard little girl, comprises six men—a kind of barbershop, or hair-salon, sextet—who play all the other parts, starting with the wreckers and including various girls and women of diverse ages and conditions. And *The Rink* makes *La Cage aux Folles* look like *Oklahoma!* There is, of course,

Photograph by Ken Howard.

nothing wrong with a show on a homosexual subject looking and sounding homosexual (*La Cage,* incidentally, seems nowhere near forthright enough). But we have here an ostensibly heterosexual show being, in halfway-in, halfway-out-of-the-closet fashion, homosexualized in sundry ways. Not only could the men in drag have been more suitably replaced by women, but even the two leading roles seem at times to be played by men. Here the direction errs, but much of it has to do with acting styles and writing. For instance, would a mother trying to encourage her shy teenaged daughter to be bolder with the boy she fancies say, "I could go for him myself. See the arse on that kid?" In fact, the entire Anna-Angel relationship comes across more like an endless lovers' quarrel than a mother-daughter imbroglio, which may resemble the former but not that closely. Especially when you consider how pallid and amorphous the Anna-Dino and other heterosexual relations are, not to mention that campy mixture of exaggeration and winking at the audience with which much of the show is played.

And the sell-out audience picked up on the innuendos and kept falling into hysterical ecstasies. The theater was awash with subtexts that had nothing to do with the avowed text. In this light, Miss Minnelli's and Miss Rivera's performances are knowing and efficiently executed, though Miss Rivera's is far more proficiently multifaceted. Miss Minnelli can belt out a song in her plangent, vibrato-laden voice, and she does more than justice to the childish eagerness of the adolescent Angel as well as to the sense of rejection of the older one. What she lacks is something beyond the floppy-toy and tearful-clown qualities, beyond the painted smile and the hangdog pathos. Conversely, Miss Rivera—who, to be sure, has the better part—is an able singer, authoritative dancer, and clear enunciator, with an emotional range that has gradations as well as extremes, and a projection of gags with a certain zing—more vibration than punch—that is idiosyncratic and winning.

The six men perform with dextrous flexibility and blend into a suitably diversified yet harmonious ensemble. Rightly, no one here is stellar and no one lets the group down in any of his several supporting roles, although Scott Holmes lacks the magnetism to make the weakly conceived and underwritten part of Dino take on incremental life. For the record, be it noted that Miss Minnelli receives a rare double opening ovation: applause when the lights go on revealing her from behind, and more applause when she turns to face the audience. It is nice when your back hand is as strong as your fore hand. ■

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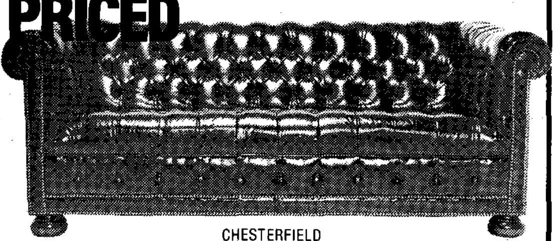

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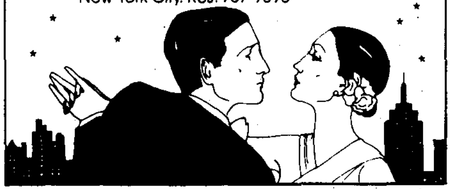

And at The Rainbow Grill, "Legs!" Peter Jackson's flamboyant, flippant musical revue. Res: 757-8970.

Music/Peter G. Davis

MOSTLY MAHLER

"...Performances of early and late works ranged from tepid to unfeeling, suggesting it may be time for a moratorium..."

MORE MAHLER. WHEN THE COMPOSER predicted, shortly before his death in 1911, that his time would come, he could hardly have foreseen, or even desired, today's overexposure. Once eagerly anticipated festive events, performances of Mahler's huge scores are now everyday occasions that too often breed dull routine and automatic reflexes. I passed over Leonard Bernstein's latest go at the Second Symphony last month with the New York Philharmonic—what else is new? I thought—and apparently did miss something special. But then, I should have remembered that Bernstein is one of the few conductors whose response to Mahler remains fresh, vital, and exploratory after many years. Very few musicians share his self-rejuvenating vision and enthusiasm, a fact all too audible during the dreary *Das Lied von der Erde* that Zubin Mehta led with the Philharmonic in Fisher Hall and a limply performed *Das klagende Lied* by the Boston Symphony under Seiji Ozawa's direction in Carnegie Hall.

Whatever his failings might be when conducting the standard classical repertory, **Zubin Mehta,** we are told, excels in propounding the gargantuan inspirations of the late Romantics. I have rarely found this to be the case, but he did preside over a surprisingly superior interpretation of Schoenberg's *Gurrelieder* last season. Perhaps the sheer size of that piece and the challenge of coordinating such a vast performing apparatus spurred Mehta to make an unusually concentrated effort and to tap unsuspected musical resources. His thoughts were definitely elsewhere in this absentminded dash through *Das Lied von der Erde,* in which the motivating impulse was apparently to get the thing over and done with as soon as possible. The rushed tempos for each song never allowed the music time to breathe, the minutely calculated instrumental textures sounded either raucous or garbled, and the orchestra played without spirit. Worst of all, there was no commitment to the agonized, neurotropic nature of a score that should leave listeners emotionally drained at the end. I have never heard a *Das Lied* treated so uncaringly or shrugged off so unfeelingly.

The two soloists were not much help. Jon Frederic West, a substitute for Jon Vickers, had the right ideas, but his thick, ungainly tenor could rarely carry out his intentions. Singing in this country for the first time in ten years, Brigitte Fassbaender was even more disappointing—blandly inexpressive, vocally uncertain, and making false entries, she faltered constantly, even with the notes in front of her nose.

Young Mahler: *Unsure of his own voice.*

Philharmonic performances like this occur too frequently, and they leave one speculating about the artistic fate of the orchestra, especially now that Mehta's contract has been extended until 1990. If the conductor has any champions or apologists, besides Philharmonic officials who obviously must pretend to be delighted with his work, they have not stepped forward. Mention Mehta to most serious-thinking musical persons in the city and shoulders invariably shrug and heads shake sadly. When Boulez led the orchestra there were always healthy disagreements over the resident maestro's musical policies or his latest concert, and both sides had valid points to make. Mehta is merely tolerated as a mediocrity, not bad enough to be a scandal and not good enough to stir up passions pro or con. The Philharmonic has my sympathies—what other options are there, since no conductor of international stature appears eager to take the job?—but the problem refuses to go away, no matter how cheerful the management would like to paint the situation. The saddest part is that the orchestra's very real potential for excellence lies fallow, except when visitors such as Bernstein or Tennstedt appear on the podium.

On a brighter note before getting back to Mahler, the Philharmonic has released another album in its valuable historic-recordings series to inaugurate the annual fund-raising Radiothon over WQXR on February 24, 25, and 26: Bruno Walter conducting the Weber *Euryanthe* Overture, Mendelssohn's *A Midsummer Night's Dream* music, Vaughan Williams's *Tallis Fantasia,* Debussy's *La Mer,* and the Brahms Second Piano Concerto with Dame Myra Hess. The performances are taken from live-broadcast concerts (between 1941 and 1953), and most of this music was never commercially recorded by Walter. The delicately chiseled interpretation of Debussy's *La Mer* is an especially fascinating document, since this score was never closely associated with the conductor, while Hess's powerful account of the Brahms is a major addition to an important pianist's discography. Collectors should grab the discs, as well as last year's release, the exciting broadcast concert of November 14, 1943, which brought an unknown Leonard Bernstein instant celebrity. Each two-record album may be ordered for the ridiculously low price of $20 from New York Philharmonic Radiothon, 132 West 65th Street, New York, New York 10023.

Perhaps **Seiji Ozawa** was not entirely to blame for the tepid impression the Boston Symphony made with *Das klagende Lied*—the piece itself is dull and probably would never be performed at all if Mahler's name were not on the title page. The composer's characteristic expressive methods are all here in embryonic form, while the treatment of

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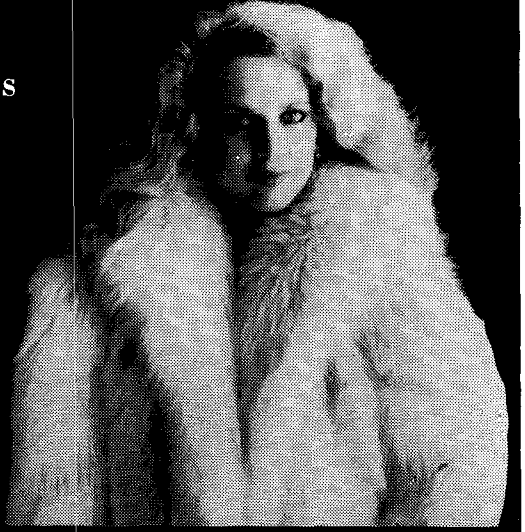

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soloists, chorus, and large orchestra is astonishingly assured (when revising *Das klagende Lied* in later years, Mahler himself was moved to remark: "It is so original and powerful that I can't understand how a young man of 20–21 could have penned it"). Even at that, only a half-formed musical personality emerges from the score, still hesitant and unsure of his own voice.

Ozawa presented the complete work, including the opening *Waldmärchen* section, which Mahler suppressed in 1898. All sorts of fancy psychological reasons have been advanced for the composer's decision (the scene of fratricide described in part one supposedly aroused Mahler's guilt feelings about the childhood death of his younger brother), but purely musical considerations must also have played a part, since *Waldmärchen* is even weaker than what comes after it. In any case, Ozawa made the notes sound more watery and awkwardly stitched together than seemed absolutely necessary. If Mahler's overplayed symphonies deserve a rest, *Das klagende Lied* might better be pensioned off into permanent retirement.

IT WAS AN INTERESTING COINCIDENCE to encounter **Alexander's Feast** at the 92nd Street Y so soon after seeing *Rinaldo* at the Metropolitan Opera. Both works marked crucial turning points in Handel's career: The success of *Rinaldo* in 1711 inaugurated a long period of operatic composition, while the triumph of *Alexander's Feast*, in 1736, pointed the way to oratorios as London's taste for Italian opera waned. Of course, *Alexander's Feast* is not strictly an oratorio—Handel merely divided John Dryden's St. Cecilia ode into recitatives, airs, and choruses—but the composer eagerly seized on the poem's dramatic implications and wrote a score brimming with theatrical vigor, instrumental richness, and large emotions. Handel could have been content to illustrate the ode's subtitle—*The Power of Music*—with flashy surface effects, but as usual he preferred to concentrate on the interior drama, and his music penetrates as deeply as in any of the great operas or oratorios.

Gerard Schwarz led a trim performance with the Y Chamber Symphony and Chorale, sensitively proportioned and alert to the score's many musical beauties. Possibly we have been a bit spoiled by the more vigorous approach taken by Europe's early-instrument ensembles, and I did miss some of the bolder Handelian colors these specialist groups conjure up on recordings. Schwarz's gentler view had its own refinements, and there was much to enjoy in Arleen Augér's radiant singing of the soprano arias as well as in the able solo contributions of Kathryn Gamberoni, David Gordon, and Ronald Hedlund. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Go West

MILLER'S RIDING STORE IS CLOSING down its Western department with a final sale: boots by Acme, Justin, Nocona, and Tony Lama, men's sizes 7–13, women's sizes 4½–8½, children's sizes 11–5½, were $33–$330 (for exotic skins), now $19.80–$168; shirts, men's sizes 14½–17, women's sizes 28–38, children's sizes 8–14, were $14–$59, now $8.40–$36; jeans (mostly Lee and some Stetson), men's sizes 28–40, women's sizes 6–14, children's sizes 8–12, were $18.50–$38, now $11.10–$18.60; women's fringed suede jackets, were $117, now $58.50; children's suede vests with matching chaps or skirt, were $25 a set, now $12.50; adults' leather vests, were $85–$100, now $42.50–$50; straw hats, were $10–$28, now $6–$16.80; felt hats, were $15–$85, now $9–$51; and more. American Express, Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Miller's, 123 East 24th St. (673-1400); Mon.–Sat. 9 a.m.–5:30 p.m.; while stock lasts.*

Thrift Shopping

THIS WELL-KNOWN THRIFT SHOP BENEfiting the New York City Opera is moving to a new location and holding an opening sale with garments donated by a famous Fifth Ave. store. Some items are damaged, and all are sold as is. A few examples: men's Shetland-wool sweaters, sizes S–XL, here $15; men's Orlon sweaters, here $8; girls' sweaters, some handmade wools and some embroidered, here $8; girls' corduroy jumpers and pants, sizes 4–12, here $4; women's polyester separates, sizes 8–20, in burgundy, here $8 for skirts and pants, $15 for jackets, and $4 for coordinating print blouses; and much more. M.C., V. accepted; no checks; all sales final. *Repeat Performance, 220 East 23rd St. (684-5344); Mon.–Sat. 10 a.m.–5 p.m.; while stock lasts.*

Three-Day Sale

THIS FURNITURE SHOWROOM IS HOLDING a sale of floor samples, special purchases, and in-stock merchandise: Tomlinson Country Life credenza-and-hutch sets in pickled pine, retail $3,776, now $2,185; Appalachian country dining-room sets, in scrubbed white pine, retail $6,679, now $3,900; modern bedroom sets with pier armoires, light bridge, and mirrors, in birch with pecan- and olive-ash-burl veneers, retail $6,117, now $3,590; Flair Facets modern dining-room sets with brass accents and marble tops, retail $7,552, now $4,185; modular groups in textured velvet, with three armless sections and three corners, retail $2,075, here $1,539; modular groups in soft, semi-aniline-dyed leather, with four armless sections and one corner, retail $4,613, here $2,790; only one Hickory Manufacturing Co.'s Artistry Collection contemporary dining-room set with eleven pieces, including a four-piece wall unit, in primavera and elm, retail $9,777, now $4,950; Thomasville Classic Palladian bedroom sets, in fruitwood finish, with beveled-glass mirror, retail $5,865, now $2,970; only one Baker Oriental armoire in walnut and pecan, retail $2,443, now $1,250; Heckman eighteenth-century-style two-piece secretaries in pine with olive-ash-burl front accents, retail $2,159, now $1,575; and more. Delivery arranged at additional cost. Checks accepted; no credit cards; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sat., Sun., and Mon. 9 a.m.–5 p.m.; 2/18–20 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Fabrics

IF YOU SEW, YOU'LL WANT TO KNOW about this sale of lovely dress fabrics from a wholesale firm that specializes in imports and designer fabrics: Italian cotton, was $9 a yd., now $7; Italian linen, was $12 a yd., now $8.50; dressy Italian silks, including novelties and jacquards, were $16 a yd., now $12; West German rayon-challis print, was $3 a yd., now $1.50; Swiss-silk-and-acetate-blend-organza stripe, was $8 a yd., now $4; wool jersey, was $8 a yd., now $4.50; spring wool, was $9 a yd., now $3; and much more. Cash-and-carry only; all sales final. *Swatches, 262 West 38th St., third floor (382-2623); Mon.–Fri. 9 a.m.–5:30 p.m.; through 2/17.*

Chic for All

CURRENT STYLES OF YOUTHFUL CLOTHing for men and women, some by famous designers, are on sale here at wholesale prices or slightly above. Men's sizes are S–L, women's sizes 4–12. For men: handmade sweaters in nubby cotton, various patterns and colors, retail $180–$250, here $49–$89. For women: Carolyn Doyle imported cotton-plissé outfits with short cape, cropped top with tie closing, detachable calf-length slit skirt with miniskirt, retail $225, here $125; cotton waffle-weave wrap dresses with hip belt, retail $110, here $60; cropped pants, retail $66, here $39; kimono-style cotton raincoats with rubberized back, retail $220, here $120; Michele La Buda cotton T-shirts with crisscross straps, retail $26–$48, here $12–$24; polyester-and-cotton-blend slouch shirts with cinched-in hips, retail $42, here $20; silk-and-rayon-blend dresses with burlap sleeves, retail $115, here $65; sleeveless jumpsuits, retail $84, here $49; silk-and-cotton-blend burlap ponchos with belt, retail $48, here $33; sweaters from various designers, in natural fibers, retail $40–$108, here $25–$45. Checks accepted; no credit cards; all sales final. *MLB, 347 West 36th St., ninth floor; Thurs. and Fri. 10 a.m.–6 p.m. and Sat. and Sun. 11 a.m.–5 p.m.; 2/16–19 only.*

Bedspreads and Draperies

THIS FACTORY MAKES CUSTOM BEDspreads and draperies for interior designers, better retail stores, and top hotels. Usually it is open to the public on Saturdays only, September through June. But for the presidential birthdays it will be open all week, offering some specials at well below wholesale prices. A few examples: quilted high-riser cover and two bolsters, in expensive fabrics not usually available in ready-made quilts, here $49 a set; top-of-the-line high-puff, outline-quilted throw bedspreads, usually $400 and up through decorators, here $125 for full or queen, $150 for king. For many of the patterns, you can buy fabric to match at $7.50 a yd. and have draperies made here. If you can't find what you want in ready-made, you can order a custom-made spread from in-stock fabrics for $50 more. The in-stock fabrics are from such mills as Cyrus Clark, John Wolf, Jay Yang, Schumacher, Waverly, and many others; special-order fabrics not in stock cost slightly more. The factory will also make balloon shades, roman shades, swags, valances, wall upholstery, slipcovers, and make customers' own fabric into draperies and bedspreads. Professional measuring and installations are available at additional charge. Checks accepted as deposits only; no credit cards; all sales final on custom-made orders; exchanges possible on other merchandise. *Quiltco Industries, Inc., 135 East 144th St., the Bronx (993-5668); Mon.–Sat. 9 a.m.–4 p.m. By subway: Take No. 4 train to 149th St.; walk south one block on Grand Concourse, and turn right. Sale through 2/20.* ■

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A Complete Entertainment Guide for the Week Beginning February 15.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Feb. 14: "Scrubbers." Opening Feb. 15: "Chords of Fame"; "In Our Hands." #2—Thru Feb. 13: "The Lady Vanishes (1938)"; "The 39 Steps (1935)." Feb. 14: "Edvard Munch." Feb. 15-16: "Lola Montes"; "Le Plaisir." Feb. 17-18: "Chan Is Missing"; "El Super." Feb. 19-20: "Rebecca"; "The Man Who Knew Too Much (1934)."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Berlin Alexanderplatz."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Burroughs." **AGEE ROOM—**"When the Mountains Tremble"; "Nicaragua: Report From the Front."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Android."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Feb. 13: "Every Which Way but Loose"; "Any Which Way You Can." Feb. 14: "High Plains Drifter"; "Coogan's Bluff." Feb. 15: "Escape From Alcatraz"; "The Good, the Bad, and the Ugly." Feb. 16: "Play Misty for Me"; "Joe Kidd."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Feb. 16: "Local Hero." Beg. Feb. 17: "Zelig."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 13: "M. Hulot's Holiday"; "Mon Oncle." Feb. 14: "Easy Rider"; "Five Easy Pieces." Feb. 15: "Performance"; "The Birthday Party." Feb. 16: "Jewel Robbery"; "One Way Passage." Feb. 17-18: "Notorious"; "Spellbound." Feb. 19: "Wuthering Heights (1939)"; "Jane Eyre." Feb. 20: "The Philadelphia Story"; "Bringing Up Baby."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 16: "The Big Chill"; "Bob le Flambeur."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 14: "Hollywood Out-takes"; "Allegro Non Troppo." Feb. 15-16: "The Boys in the Band"; "Something for Everyone." Feb. 17-18: "Annie Hall"; "Manhattan." Beg. Feb. 19: "Lawrence of Arabia."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Feb. 16: "The Lonely Guy." Beg. Feb. 17: "Yentl." #2—"Reuben, Reuben."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Feb. 16: "Vertigo." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Vertigo." Beg. Feb. 17: "The Dresser." #3—Thru Feb. 16: "La Balance." Beg. Feb. 17: "The Dresser." #4—Thru Feb. 16: "Rear Window." Beg. Feb. 17: "Broadway Danny Rose."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Never Cry Wolf."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Feb. 16: "The Right Stuff." Opening Feb. 17: "Lassiter."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Feb. 16: "Star 80." Opening Feb. 17: "Blame It on Rio."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Angel." #2—Thru Feb. 16: "Reckless." Opening Feb. 17: "Footloose." #3—"Broadway Danny Rose."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Scarface." #2—"Silkwood."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Feb. 16: "The Right Stuff." Opening Feb. 17: "Lassiter." #2—Thru Feb. 16: "To Be or Not to Be." Opening Feb. 17: "Blame It on Rio." #3—"Sudden Impact." #4—Thru Feb. 16: "Hot Dog. . .The Movie." Beg. Feb. 17: "To Be or Not to Be." #5—"D.C. Cab." #6—Thru Feb. 16: "Stuck on You!" Beg. Feb. 17: "Star 80."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru Feb. 14: "Flashdance"; "Staying Alive." Opening Feb. 17: "Footloose." #2—"Angel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Yentl."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Feb. 16: "Star 80." Beg. Feb. 17: "The Right Stuff."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Reckless." #2—"Unfaithfully Yours."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "Never Cry Wolf." **EMBASSY 3—**"Wild Style." **EMBASSY 4—**"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Feb. 13: "The Tenant"; "Repulsion." Feb. 14-15: "Shogun Assassin"; "Revenge of the Ninja." Feb. 16-18: "A Night at the Opera"; "The Big Store"; "A Day at the Races." Feb. 19-20: "Giant." #2—Feb. 13-14: "The Elephant Man"; "Eraserhead." Feb. 15-16: "The Great Gatsby"; "The Last Tycoon." Feb. 17-18: "The Wild Bunch"; "The Magnificent Seven." Feb. 19: "La Cage aux Folles"; "La Cage aux Folles II."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Lonely Guy." #2—"Deathstalker."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Smurfs and the Magic Flute."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Backstage at the Kirov."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Feb. 16: "Yentl." Beg. Feb. 17: "Fantasia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Feb. 16: "The Riddle of the Sands." Beg. Feb. 17: "Yentl."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Unfaithfully Yours."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Compleat Beatles."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Reuben, Reuben."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Feb. 16: "To Be or Not to Be." Opening Feb. 17: "Blame It on Rio."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Woman in Flames."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Right Stuff." #2—Thru Feb. 16: "Heat and Dust." Opening Feb. 17: "Lassiter."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Feb. 16: "El Norte." Opening Feb. 17: "Crackers." **CORONET—**"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Tender Mercies."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "And the Ship Sails On." **CINEMA II—** 753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Feb. 16: "The Lonely Guy." Beg. Feb. 17: "Zelig." #2—"Reuben, Reuben."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Broadway Danny Rose."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Big Chill." #2—"Reckless."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Night of the Shooting Stars."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Program unavailable.

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Never Cry Wolf."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—Thru Feb. 16: "Deathstalker." Opening Feb. 17: "Footloose." #2—"Flashdance"; "Staying Alive."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Scarface."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Feb. 16: "Star 80." Opening Feb. 17: "Lassiter." #2—"Reckless."

61st Street & Above West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Gorky Park."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Basileus Quartet." #2—Thru Feb. 14: "Nostalghia." Opening Feb. 15: "That Sinking Feeling." #3—"Dear Maestro."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"Vertigo."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 13: "The Roman Spring of Mrs. Stone"; "Waterloo Bridge." Feb. 14-15: "That Man From Rio"; "Topkapi." Feb. 16: "Nanook of the North"; "Man of Aran." Feb. 17-18: "China Seas"; "Red Dust." Beg. Feb. 19: "Niagara"; "North by Northwest."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Carmen." #2—Thru Feb. 16: "Love Letters." Beg. Feb. 17: "The Dresser."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Around the World in 80 Days." #2—Thru Feb. 16: "Reckless." Opening Feb. 17: "Lassiter." #3—"Star 80." #4—"Never Cry Wolf."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1 & #2—"Broadway Danny Rose."

95. THALIA—95th St. W. of B'way. 222-3370. Feb. 13: "Heaven Can Wait"; "That Uncertain Feeling." Feb. 14: "Native Son"; "Malcolm X." Feb. 15: "Zatoichi and the Doomed Man"; "The Bogus Policeman." Feb. 16: "Pépé le Moko"; "Algiers." Feb. 17-18: "Blood of a Poet"; "Orpheus"; "*Testament of Orpheus.*" Feb. 19: "Amarcord"; "Fellini: A Director's Notebook." Feb. 20: "To Catch a Thief"; "Mr. & Mrs. Smith."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Feb. 13: "Sans Soleil"; "Description of a Struggle." Feb. 14: "Sans Soleil"; "Letter From Siberia." Feb. 15: "Red Beard." Feb. 16: "I Vitelloni"; "Big Deal on Madonna Street." Beg. Feb. 17: "The Leopard."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Flashdance"; "Staying Alive." #2—"The Return of Martin Guerre." #3—Thru Feb. 16: "Scarface." Beg. Feb. 17: "Tender Mercies." #4—Thru Feb. 16: "Uncommon Valor"; "The Smurfs and the Magic Flute." Beg. Feb. 17: "Fanny & Alexander."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Keep."

Museums, Societies, Etc.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; children & senior citizens $1. Feb. 15, 8 p.m.: "In Which We Serve" (1940) By Noel Coward & David Lean.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Feb. 17, 8 p.m.: "Noblesse Oblige" (1978-81) & "A Woman's Touch" (1983) by Warren Sonbert. Feb. 18, 8 p.m.: Thirty Years of Experimental Cinema in France (1950-1980), Program IV. Feb. 19, 8 p.m.: "Echoes of Silence" (1965) by Peter Goldman.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 15, at 1, 3:15, 6 & 8:30 p.m.: "Lucie-sur-Seine" (1982) by Jean-Louis Bertuccelli.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free. Feb. 17, 6 p.m.: German Animation Film From the 60s and 70s.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Free: Feb. 18, 3:30 p.m.: "Simon of the Desert" (1965) by Luis Buñuel.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Feb. 16-17, 7:30 p.m.: "The Makioka Sisters" (1983) by Kon Ichikawa.

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THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Adm. $4; students & senior citizens $2.50; members $1. Feb. 19, 4 p.m.: "Sosua" (1981) by Harriet Taub & Harry Kafka, & "Raananah: A World of Our Own" (1980) by Marlene Booth.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Feb. 17, 8 p.m.: Venezuelan Group Program: Super-8 films by Ricardo Jabardo, Carlos Zerpa, John Moore, Victor Rodriguez & others. Feb. 18, 8 p.m.: Films by Carlos Castillo. Feb. 19, 8 p.m.: Thirty Years of Experimental Cinema in France (1950-1980), Program 3.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Feb. 13, 8 p.m.: "The Grey Fox" (1982) by Phillip Borsos. Feb. 14-15, 8 p.m.: "Local Hero" (1983) by Bill Forsyth. Feb. 16, 8 p.m.: "Bitter Cane" (1983) by Jacques Arcelin, & "Grenada: The Future Coming Towards Us" (1983) by John Douglas. Feb. 17-18, 8 & 10 p.m., Feb. 19, 3:45, 5:30 & 7:30 p.m., Feb. 20, 8 p.m.: "Lonely Hearts" (1982) by Paul Cox; Feb. 17, 7:30 p.m.: "My Darling Clementine" (1946) by John Ford.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Feb. 14-16, 6, 8 & 10 p.m.: "Wuthering Heights" (1954) by Luis Buñuel. Feb. 17-19, 5:40, 7:50 & 10 p.m.: "Le Crabe Tambour" (1977) by Pierre Schoendoerffer. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 18, 2 p.m.: "The Big Broadcast of 1938" (1938) by Mitchell Leisen.

ST. ANN'S AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 875-6960. Free. Feb. 17, 8 p.m.: "The Red Balloon," & "Hiroshima, Mon Amour" (1960) by Alain Resnais.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Feb. 17-20, 6 & 9 p.m.: "The Sheep Has Five Legs" (1955) by Henri Verneuil, & (at 7:30 & 10:30 p.m.) "Lenny Bruce Performance Film" (1973) by John Magnuson.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. The Holocaust: Guilt and Responsibility. Feb. 16, 8 p.m.: "Samson" (1961) by Andrzej Wajda.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Feb. 16: "Deathstalker." #2—Thru Feb. 16: "Angel." #3—Thru Feb. 16: "Sudden Impact."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Footloose." #2—"Terms of Endearment."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Silkwood." #2—Thru Feb. 16: "Sudden Impact."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1 & #2—"Unfaithfully Yours." #3—"Silkwood." #4—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Broadway Danny Rose."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." #2—Thru Feb. 16: "Never Cry Wolf."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Star 80."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Feb. 16: "The Big Chill." #2—Thru Feb. 16: "Scarface." #3—Thru Feb. 16: "Reckless." #4—"The Smurfs and the Magic Flute."

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. Thru Feb. 16: #1—"Deathstalker." #2—"Angel." #3—"Sudden Impact." #4—"Reckless." #5—"Star 80." #6—"Scarface." #7—"Easy Money"; "Class." #8—"Terms of Endearment." #9—"Vertigo." #10—"Flashdance"; "Staying Alive."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Silkwood." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "The Lonely Guy." Beg. Feb. 17: "The Right Stuff." #4—"Scarface"; "The Smurfs and the Magic Flute." #5—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Sweet Sixteen."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Feb. 16: "Deathstalker." #2—Thru Feb. 16: "Never Cry Wolf."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Blame It on Rio." #2—Thru Feb. 16: "The Big Chill"; "The Smurfs and the Magic Flute." Beg. Feb. 27: "Sweet Sixteen"; "The Smurfs and the Magic Flute."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Terms of Endearment." #2—Thru Feb. 16: "Angel." #3—Thru Feb. 16: "Flashdance"; "Staying Alive."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Feb. 16: "Scarface." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #3—"Unfaithfully Yours." #4—"Reckless."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Terms of Endearment." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Broadway Danny Rose." #3—Thru Feb. 16: "Reckless." Beg. Feb. 17: "The Dresser." #4—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Footloose."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Thru Feb. 16: "The Big Chill." Beg. Feb. 17: "Broadway Danny Rose." #2—"Silkwood."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Broadway Danny Rose." #2—"Silkwood." #3—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Right Stuff."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "The Right Stuff." #2—"Vertigo"; "The Smurfs and the Magic Flute."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Terms of Endearment." #2—Thru Feb. 16: "Angel."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Yentl." #2—"Star 80." #3—Thru Feb. 16: "Reckless." Beg. Feb. 17: "The Right Stuff." #4—"Unfaithfully Yours."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Feb. 16: "Angel."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Feb. 16: "Flashdance"; "Staying Alive."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Feb. 16: "Uncommon Valor." #2—Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Blame It on Rio." #4—"Never Cry Wolf."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Feb. 16: "Deathstalker."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thur Feb. 16: "La Balance." #2—Thru Feb. 16: "To Be or Not to Be."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Footloose." #2—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "The Right Stuff."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Thru Feb. 16: "Uncommon Valor."

303. NEW DORP—HYLAN— 351-6601. #1—"Terms of Endearment." #2—"Silkwood."

304. NEW DORP—LANE— 351-2110. Thru Feb. 16: "Vertigo." Beg. Feb. 17: "Footloose."

305. NEW DORP—RAE— 979-0444. #1—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "Lassiter." #2—"Flashdance"; "Staying Alive."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Blame It on Rio." #2—"Scarface."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Broadway Danny Rose." #2—"Unfaithfully Yours."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Never Cry Wolf."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #2—"Reckless." #3—"Scarface." #4—"Deathstalker."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—Thru Feb. 16: "Star 80." #2—Thru Feb. 16: "Flashdance"; "Staying Alive."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Silkwood." #2—"Never Cry Wolf." #3—Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "The Right Stuff." #4—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Zelig."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1 & #2—"Unfaithfully Yours." #3—"Yentl." #4—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Blame It on Rio." #5—Thru Feb. 16: "Scarface." Beg. Feb. 17: "Blame It on Rio." #6—Thru Feb. 16: "The Lonely Guy." Beg. Feb. 17: "Broadway Danny Rose." #7—Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "Footloose."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." #2—Thru Feb. 16: "Angel."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Flashdance"; "Staying Alive." #2—Thru Feb. 16: "Sudden Impact." #3—"The Smurfs and the Magic Flute."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Footloose." #2—"Unfaithfully Yours." #3—"Terms of Endearment."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Feb. 16: "The Black Cat." Beg. Feb. 17: "The Right Stuff." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Silkwood." #3—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Lassiter."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Feb. 16: "The Black Cat." Beg. Feb. 17: "Broadway Danny Rose." #2—"Scarface." #3—Thru Feb. 16: "Angel." Beg. Feb. 17: "Blame It on Rio." #4—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Blame It on Rio."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Silkwood." #2—Thru Feb. 16: "Yentl."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "The Dresser." #2—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Fantasia." #2—"Vertigo."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #2—"Scarface." #3—"Unfaithfully Yours." #4—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "The Right Stuff."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Scarface." #2—"Vertigo." #3—Thru Feb. 16: "Carmen." Beg. Feb. 17: "The Dresser." #4—Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "The Right Stuff." #5—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Footloose."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Reckless." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Silkwood."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Terms of Endearment." #2—Thru Feb. 16:

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"Flashdance"; "Staying Alive." Beg. Feb. 17: "Broadway Danny Rose." #3—Thru Feb. 16: "Angel." Beg. Feb. 17: "Footloose."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Feb. 16: "The Smurfs and the Magic Flute." Beg. Feb. 17: "The Right Stuff."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Black Cat." #2—"Deathstalker." #3—"Scarface."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Feb. 16: "Uncommon Valor"; "Beyond the Limit." Beg. Feb. 17: "To Be or Not to Be."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Feb. 16: "Angel." Beg. Feb. 17: "To Be or Not to Be."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Deathstalker." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "The Rescuers"; "Mickey's Christmas Carol."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—Thru Feb. 16: "Hot Dog. . .The Movie"; "Return of the Ninja." #2—Thru Feb. 16: "Sudden Impact." #3—Thru Feb. 16: "The Lonely Guy."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "To Be or Not to Be." #2—"Uncommon Valor"; "The Smurfs and the Magic Flute."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Feb. 16: "Uncommon Valor." #2—Thru Feb. 16: "The Big Chill." #3—"The Smurfs and the Magic Flute."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Footloose." #2—"Terms of Endearment."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Rescuers"; "Mickey's Christmas Carol."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "Broadway Danny Rose." #2—"The Smurfs and the Magic Flute."

501. **BALDWIN—RKO—** 223-9230. Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Footloose."

502. **BELLEROSE—RKO—** 775-1351. Thru Feb. 14: "Two of a Kind." Beg. Feb. 15: "The Man Who Loved Women."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Feb. 16: "Sudden Impact." #2—Thru Feb. 16: "Uncommon Valor."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Feb. 16: "The Man Who Loved Women."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Fantasia." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "Scarface." Beg. Feb. 17: "The Right Stuff." #4—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Crackers."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "The Keep." #2—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

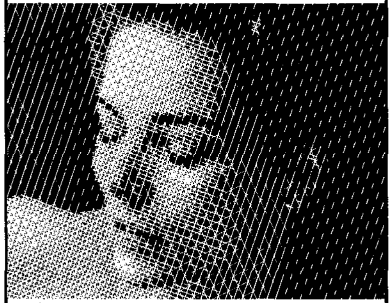
517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "The Right Stuff."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Feb. 16: "Reckless." #2—Thru Feb. 16: "Sudden Impact." #3—"The Smurfs and the Magic Flute."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #2—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Blame It on Rio." #3—"Terms of Endearment."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Silkwood."

FROM
ALMI PICTURES

OFFICIAL GERMAN ENTRY FOR ACADEMY AWARD AS BEST FOREIGN FILM
"Sexy, stunning and enigmatic."
—Time Magazine
"Crisp, kinky and unforgettable, this movie — and its two stunning stars — should stir up quite a froth."
—David Ansen, Newsweek

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"ABSOLUTELY MARVELOUS!"
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523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Vertigo." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Tender Mercies."

524. **HEWLETT—RKO—** 791-6768. Thru Feb. 14: "Two of a Kind." Beg. Feb. 15: "The Man Who Loved Women."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Feb. 16: "The Riddle of the Sands." Beg. Feb. 17: "Never Cry Wolf." #2—"Deathstalker."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Silkwood." **SOUTH—**"Unfaithfully Yours."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Zelig." #3—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Footloose."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Feb. 16: "The Big Chill." Beg. Feb. 17: "Uncommon Valor." #2—Thru Feb. 16: "Sudden Impact"; "Mortuary." Beg. Feb. 17: "To Be or Not to Be."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1 & #2—"Broadway Danny Rose." #3—Thru Feb. 16: "Angel." #4—Thru Feb. 16: "Flashdance"; "Staying Alive." #5—"Terms of Endearment." #6—Thru Feb. 16: "Stuck on You!"

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Scarface." #2—"Yentl." #3—"Vertigo." #4—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Broadway Danny Rose."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru Feb. 16: "Carmen."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "The Big Chill." #2—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Never Cry Wolf." #2—"Silkwood." #3—Thru Feb. 16: "The Riddle of the Sands." Beg. Feb. 17: "Zelig."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Terms of Endearment."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Silkwood."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Feb. 16: "The Big Chill." Beg. Feb. 17: "Never Cry Wolf." #2 & #5—"Unfaithfully Yours." #3—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Footloose." #4—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #6—"Terms of Endearment." #7—Thru Feb. 16: "Angel." Beg. Feb. 17: "The Right Stuff."

542. **MERRICK—GABLES—** 546-0734. Thru Feb. 16: "The Man Who Loved Women." Beg. Feb. 17: "To Be or Not to Be."

543. **MERRICK—HOLIDAY PARK—** 546-1271. "Silkwood."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "Broadway Danny Rose."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Feb. 16: "Sudden Impact." #2—Thru Feb. 16: "The Big Chill."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "Uncommon Valor." #2—Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "The Rescuers"; "Mickey's Christmas Carol."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Smurfs and the Magic Flute." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Broadway Danny Rose."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Feb. 17: "The Right Stuff."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Terms of Endearment." #2—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Footloose."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Broadway Danny Rose." #2—"The Smurfs and the Magic Flute." #3—Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "The Right Stuff."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The Right Stuff."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Silkwood." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter."

559. **ROSLYN—ROSLYN—** 621-8488. #1—Thru Feb. 14: "The Big Chill." Beg. Feb. 15: "That Sinking Feeling." #2—Thru Feb. 16: "Backstage at the Kirov." Beg. Feb. 17: "The Dresser."

561. **SYOSSET—SYOSSET—** 921-5810. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #2—"Vertigo." #3—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "The Dresser."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Thru Feb. 16: "Yentl." Beg. Feb. 17: "Blame It on Rio."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"To Be or Not to Be." #2—"Unfaithfully Yours." #3—"Silkwood."

567. **VALLEY STREAM—SUNRISE—** 825-5700. Thru Feb. 16: #1—"Yentl." #2—"The House Where Death Lives." #3—"Deathstalker." #4—"Angel." #5—"Star 80." #6—"Reckless." #7—"Broadway Danny Rose." #8—"Scarface." #9—"Sudden Impact." #10—"Terms of Endearment." #11—"Flashdance"; "Staying Alive."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Flashdance"; "Staying Alive." #2—"The Smurfs and the Magic Flute."

571. **WANTAGH—RKO—** 781-6969. Thru Feb. 16: "Deathstalker."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Feb. 16: "Heat and Dust." #2—Thru Feb. 16: "Boris Godounov."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru Feb. 16: "Scarface." Beg. Feb. 17: "Fantasia."

602. **BABYLON—RKO—** 669-0700. #1—Thru Feb. 16: "Deathstalker." #2—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Blame It on Rio."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru Feb. 16: "Reckless." #2—"Terms of Endearment." #3—Thru Feb. 16: "Angel."

604. **BAY SHORE—CINEMA—** 665-1722. "Unfaithfully Yours."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—Thru Feb. 16: "Star 80." #2—Thru Feb. 16: "Flashdance"; "Staying Alive."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Feb. 16: "Uncommon Valor."

613. **CENTEREACH—CENTEREACH—** 588-0088. "The Smurfs and the Magic Flute."

615. **COMMACK—MAYFAIR—** 543-0707. Thru Feb. 16: "Silkwood."

616. **COMMACK—MULTIPLEX—** 462-6953. Thru Feb. 16: #1—"Sudden Impact." #2—"Yentl." #3—"Uncommon Valor." #4—"Deathstalker." #5—"The Big Chill." #6—"Reckless." #7—"Scarface." #8—"Terms of Endearment." #9—"Vertigo." #10—"Star 80."

617. **COMMACK—RKO—** 499-4545. #1—"Unfaithfully Yours." #2—"Never Cry Wolf."

619. **CORAM—CORAM—** 698-7200. Thru Feb. 16: "Deathstalker."

621. **CORAM—PINE—** 698-6442. #1—Thru Feb. 16: "Reckless." #2—Thru Feb. 16: "Yentl."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Feb. 16: "Uncommon Valor."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Footloose." #2—"Terms of Endearment." #3—Thru Feb. 16: "The Riddle of the Sands." Beg. Feb. 17: "The Right Stuff." #4—"Vertigo." #5—Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "Lassiter."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Flashdance"; "Staying Alive."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Reckless."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Star 80." #2—"Terms of Endearment."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Vertigo." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "The Right Stuff."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Unfaithfully Yours." #2—"Silkwood." #3—"Star 80." #4—Thru Feb. 16: "Deathstalker."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Feb. 16: "The Right Stuff." Beg. Feb. 17: "Lassiter."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Feb. 16: "Flashdance"; "Staying Alive."

635. **ISLIP—ISLIP—** 581-5200. #1—"Silkwood." #2—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Right Stuff." #3—"Reckless."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Silkwood."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Feb. 16: "Sudden Impact."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Feb. 16: "Yentl." #2—Thru Feb. 16: "Star 80." #3—Thru Feb. 16: "Deathstalker."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Silkwood." #2—"Educating Rita." #3—"The Smurfs and the Magic Flute."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

645. **OAKDALE—OAKDALE—** 589-8118. "The Smurfs and the Magic Flute."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Crackers." #2—"Terms of Endearment." #3—Thru Feb. 16: "Yentl." Beg. Feb. 17: "Blame It on Rio."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Silkwood." #2—Thru Feb. 16: "Flashdance"; "Staying Alive."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Lassiter."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. Thru Feb. 16: "The Smurfs and the Magic Flute." Beg. Feb. 17: "The Right Stuff." **WEST**—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Tender Mercies."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Feb. 14: "Two of a Kind." Beg. Feb. 15: "The Man Who Loved Women."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Feb. 16: "Uncommon Valor."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Feb. 16: "La Cage aux Folles." Beg. Feb. 17: "The Return of Martin Guerre."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Feb. 16: "Uncommon Valor." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "The Right Stuff." #3—"To Be or Not to Be."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Feb. 16: "Angel." Beg. Feb. 17: "To Be or Not to Be." #2—Thru Feb. 16: "D.C. Cab." Beg. Feb. 17: "The Rescuers"; "Mickey's Christmas Carol."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. Thru Feb. 16: "Star 80." Beg. Feb. 17: "Blame It on Rio."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Broadway Danny Rose." #2—"Silkwood." #3—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Fanny & Alexander."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Terms of Endearment." #2—Thru Feb. 16: "Flashdance"; "Staying Alive." #3—Thru Feb. 16: "Angel."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "To Be or Not to Be." #2—Thru Feb. 16: "The Big Chill." Beg. Feb. 17: "Uncommon Valor."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Feb. 16: "Yentl."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Feb. 16: "The Big Chill." Beg. Feb. 17 (tent.): "Vertigo."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Silkwood." #2—Thru Feb. 16: "Educating Rita"; "The Smurfs and the Magic Flute." Beg. Feb. 17 (tent.): "The Dresser."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Terms of Endearment."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "Fantasia." #2—"Reckless." #3—Thru Feb. 16: "The Big Chill." Beg. Feb. 17: "Crackers."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Reuben, Reuben." #2—"Vertigo."

707. HARRISON—SILVER SCREEN— 835-2961. Feb. 15-18: "The Return of Martin Guerre."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Lassiter." #3—"Terms of Endearment." #4—Thru Feb. 16: "Reckless."

709. LARCHMONT—PLAYHOUSE— 834-3001. Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Zelig."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "The Right Stuff." #2—Thru Feb. 16: "Angel." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Tender Mercies." #4—"Deathstalker."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Feb. 16: "Star 80"; "The Smurfs and the Magic Flute." Beg. Feb. 17: "Footloose." #2—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Broadway Danny Rose."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—Thru Feb. 16: "Angel." #2—Thru Feb. 16: "Flashdance"; "Staying Alive."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Feb. 16: "Scarface." Beg. Feb. 17: "The Right Stuff." #2—Thru Feb. 16: "The Black Cat." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "Wild Style." Beg. Feb. 17: "Footloose." #4—"Silkwood." #5—Thru Feb. 16: "Deathstalker."

715. NEW ROCHELLE—TOWN— 632-4000. "Terms of Endearment."

716. OSSINING—ARCADIAN— 941-5200. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Footloose." #2—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Lassiter."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Feb. 16: "The Lonely Guy." #2—"The Smurfs and the Magic Flute." #3—"Unfaithfully Yours." #4—Thru Feb. 16: "Reckless." #5—Thru Feb. 16: "Yentl."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Footloose." #2—"Terms of Endearment." #3—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Lassiter." #4—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Blame It on Rio."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Feb. 16: "Sudden Impact."

721. PLEASANTVILLE—ROME— 769-0720. #1—"Never Cry Wolf." #2—"Terms of Endearment."

722. RYE—RYE RIDGE— 939-8177. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Terms of Endearment." Beg. Feb. 17: "Footloose."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Feb. 16: "Can She Bake a Cherry Pie?" Beg. Feb. 17: "The Dresser."

724. SCARSDALE—PLAZA— 725-0078. Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "Yentl."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Footloose." #2—"Unfaithfully Yours."

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Blame It on Rio."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—Thru Feb. 16: "Yentl." Beg. Feb. 17: "Blame It on Rio." #2—"Silkwood."

731. YONKERS—KENT— 237-3440. #1—Thru Feb. 16: "Staying Alive"; "Flashdance." Beg. Feb. 17: "The Right Stuff." #2—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17 (tent.): "Yentl."

732. YONKERS—MOVIELAND— 793-0002. #1—"Unfaithfully Yours." #2—"Terms of Endearment." #3—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #4—Thru Feb. 16: "The Lonely Guy." Beg. Feb. 17: "Broadway Danny Rose."

733. YONKERS—PARK HILL— 969-4477. #1—Thru Feb. 16: "Deathstalker." #2—Thru Feb. 16: "Sudden Impact." #3—Thru Feb. 16: "The Big Chill." #4—"The Smurfs and the Magic Flute."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." #2—Thru Feb. 16: "Sudden Impact."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Crackers."

745. NANUET—THE MOVIES— 623-0211. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." #2—"Vertigo." #3—"The Big Chill." #4—Thru Feb. 16: "Hot Dog. . .The Movie." #5—Thru Feb. 16: "Reckless."

746. NEW CITY—TOWN— 634-5100. #1—Thru Feb. 16: "Terms of Endearment." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Terms of Endearment."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Unfaithfully Yours." #2—Thru Feb. 16: "Scarface." Beg. Feb. 17: "Lassiter."

748. NYACK—CINEMA EAST— 358-6631. "Silkwood."

751. PEARL RIVER—CENTRAL— 735-2530. "Terms of Endearment."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru Feb. 16: "To Be or Not to Be."

754. SPRING VALLEY—CINEMA 45— 352-1445. Thru Feb. 16: "Uncommon Valor."

755. STONY POINT—9 W CINEMA— 942-0303. Thru Feb. 16: "Sudden Impact."

756. SUFFERN—LAFAYETTE— 357-6030. "Yentl."

758. WEST HAVERSTRAW—PLAZA— 947-2220. Thru Feb. 16: "Deathstalker."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Vertigo." #2—"Unfaithfully Yours."

774. DANBURY—CINE— 743-2200. #1—"Silkwood." #2—"Terms of Endearment." #3—Thru Feb. 16: "Yentl." Beg. Feb. 17: "Broadway Danny Rose."

775. DANBURY—CINEMA— 748-2923. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Footloose." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "The Right Stuff."

777. DANBURY—PALACE— 748-7496. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Feb. 16: "Angel." Beg. Feb. 17: "Lassiter." #3—"Flashdance"; "Staying Alive."

778. DARIEN—PLAYHOUSE— 655-0100. "Terms of Endearment."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Rear Window." #2—"Flashdance"; "Staying Alive."

780. FAIRFIELD—COUNTY— 334-1411. Thru Feb. 16: "Deathstalker."

781. GREENWICH—CINEMA— 869-6030. #1—"Unfaithfully Yours." #2—"Vertigo."

782. GREENWICH—PLAZA— 869-4030. #1—"Silkwood." #2—"Terms of Endearment." #3—Thru Feb. 16: "Star 80." Beg. Feb. 17: "The Dresser."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Silkwood."

784. NORWALK—CINEMA— 838-4504. #1—"Reckless." #2—Thru Feb. 16: "Hot Dog. . .The Movie."

785. NORWALK—NORWALK— 866-3010. Thru Feb. 16: "Angel."

788. SOUTH NORWALK—SONO— 866-9202. Thru Feb. 14: "The Return of Martin Guerre." Feb. 15-17: "WarGames"; "Brainstorm." Beg. Feb. 18: "Lonely Hearts."

789. SPRINGDALE—STATE— 325-0250. Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "The Right Stuff."

790. STAMFORD—AVON— 324-9205. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Lassiter." #2—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Right Stuff."

791. STAMFORD—CINEMA— 324-3100. #1—"Reckless." #2—"Angel." #3—Thru Feb. 16: "Hot Dog. . .The Movie." Beg. Feb. 17: "Footloose."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Broadway Danny Rose." #2—Thru Feb. 14: "Yentl." Beg. Feb. 15: "That Sinking Feeling."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—Thru Feb. 16: "Reckless." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Hot Dog. . .The Movie." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "Yentl." Beg. Feb. 17: "Star 80."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Star 80." #2—"Broadway Danny Rose." #3—227-9619. "Vertigo." #4—226-6666. "Silkwood."

LA RÉCOLTE
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796. **WESTPORT—POST**— 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA**— 762-5678. Thru Feb. 16: "Flashdance"; "Staying Alive."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN**— 997-6873. #1—"Terms of Endearment." #2—Thru Feb. 16: "Silkwood." Beg. Feb. 17: "Lassiter." #3—Thru Feb. 16: "The Smurfs and the Magic Flute"; "Angel." Beg. Feb. 17: "Footloose."

801. **HARRISON—WARNER**— 482-8550. #1—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Keep." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17 (tent.): "The Right Stuff."

803. **JERSEY CITY—HUDSON PLAZA**— 433-1100. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter." #2—"Silkwood."

806. **SECAUCUS—LOEWS HARMON COVE**— 866-1000. #1—Thru Feb. 16: "Star 80." #2—Thru Feb. 16: "Angel." #3—Thru Feb. 16: "Reckless." #4—Thru Feb. 16: "Deathstalker."

807. **SECAUCUS—LOEWS MEADOW**— 866-6161. #1—"Terms of Endearment." #2—Thru Feb. 16: "Scarface." #3—Thru Feb. 16: "Never Cry Wolf." #4—Thru Feb. 16: "Flashdance"; "Staying Alive." #5—"Vertigo." #6—Thru Feb. 16: "The Lonely Guy."

809. **WEST NEW YORK—MAYFAIR**— 865-2010. Thru Feb. 16: "The Big Chill"; "Tootsie." Beg. Feb. 17: "To Be or Not to Be."

Essex County

810. **BLOOMFIELD—CENTER**— 748-7900. "Return of the Jedi."

811. **BLOOMFIELD—RKO ROYAL**— 748-3555. #1—"Terms of Endearment." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Lassiter."

813. **CEDAR GROVE—CINEMA 23**— 239-1462. Thru Feb. 16 "Reckless." Beg. Feb. 17: "Fantasia."

817. **LIVINGSTON—COLONY**— 992-0800. Thru Feb. 16: "The Big Chill." Beg. Feb. 17: "Lassiter."

818. **MAPLEWOOD—MAPLEWOOD**— 763-3100. "Educating Rita."

819. **MILLBURN—RKO**— 376-0800. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." #2—"Reckless."

821. **MONTCLAIR—CLARIDGE**— 746-5564. #1—"Vertigo." #2—"Carmen." #3—Thru Feb. 16: "Scarface." Beg. Feb. 17: "Broadway Danny Rose."

822. **MONTCLAIR—WELLMONT**— 783-9500. #1—"The Smurfs and the Magic Flute." #2—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Right Stuff." #3—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Footloose."

825. **NUTLEY—FRANKLIN**— 667-1777. #1—"Reckless." #2—Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "Footloose." #3—Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "The Right Stuff."

827. **UPPER MONTCLAIR—BELLEVUE**— 744-1455. #1—Thru Feb. 16: "Star 80." Beg. Feb. 17: "The Dresser." #2—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Blame It on Rio." #3—Thru Feb. 16: " Educating Rita." Beg. Feb. 17: "Blame It on Rio."

828. **VERONA—VERONA**— 239-0880. Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "Zelig."

830. **WEST ORANGE—ESSEX GREEN**— 731-7755. #1—"Unfaithfully Yours." #2—"Silkwood." #3—"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY**— 464-8888. Thru Feb. 16: "Never Say Never Again."

841. **CRANFORD—RKO**— 276-9120. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Zelig." #2—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Footloose."

842. **ELIZABETH—ELMORA**— 352-3483. Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "The Big Chill."

846. **LINDEN—TWIN**— 925-9787. #1—Beg. Feb. 17: "The Right Stuff." #2—Program unavailable.

848. **ROSELLE PARK—PARK**— 245-0358. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

849. **SUMMIT—STRAND**— 273-3900. Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Broadway Danny Rose."

851. **UNION—FIVE POINTS**— 964-3466. Thru Feb. 16: "The Smurfs and the Magic Flute." Beg. Feb. 17: "Lassiter."

852. **UNION—LOST PICTURE SHOW**— 964-4497. Thru Feb. 16: "Carmen." Beg. Feb. 17: "Footloose."

854. **UNION—RKO**— 686-4373. #1—"Silkwood." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO**— 232-1288. #1—Thru Feb. 16: "Yentl." Beg. Feb. 17: "Broadway Danny Rose." #2—"Never Cry Wolf." #3—Thru Feb. 16: "Educating Rita." Beg. Feb. 17: "Vertigo."

858. **WESTFIELD—TWIN**— 654-4720. #1—Thru Feb. 16: "The Smurfs and the Magic Flute"; "Angel." Beg. Feb. 17: "Broadway Danny Rose." #2—Thru Feb. 16: "Hot Dog. . .The Movie." Beg. Feb. 17: "The Right Stuff."

Bergen County

860. **BERGENFIELD—BERGENFIELD**— 385-1600. Thru Feb. 16: "The Smurfs and the Magic Flute"; "Hot Dog. . .The Movie."

861. **CLOSTER—CLOSTER**— 768-8800. Thru Feb. 16: "Angel." Beg. Feb. 17: "Footloose."

862. **EDGEWATER—LOEWS SHOWBOAT**— 941-3660. #1—"Scarface." #2—Thru Feb. 16: "Angel." #3—Thru Feb. 16: "Deathstalker." #4—Thru Feb. 16: "The Lonely Guy."

863. **EMERSON—TOWN**— 261-1000. Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "Broadway Danny Rose."

864. **FAIR LAWN—HYWAY**— 796-1717. #1—Thru Feb. 16: "Deathstalker." Beg. Feb. 17: "Zelig." #2—"Scarface."

866. **FAIRVIEW—TWIN**— 941-2424. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." #2—"Terms of Endearment."

867. **FORT LEE—LINWOOD**— 944-6900. #1—"Reckless." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter."

868. **FORT LEE—SHARON**— 224-0202. Thru Feb. 16: "The Return of Martin Guerre." Beg. Feb. 17: "The Dresser."

873. **OAKLAND—TWIN**— 337-4478. #1—"Educating Rita." #2—Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter."

874. **PALISADES PARK—PARK LANE**— 944-1086. #1—Thru Feb. 16: "Sudden Impact." Beg. Feb. 17: "To Be or Not to Be." #2—"Uncommon Valor."

875. **PARAMUS—BERGEN MALL**— 845-4449. "The Right Stuff."

876. **PARAMUS—CINEMA 35**— 845-5070. Thru Feb. 16: "The Lonely Guy." Beg. Feb. 17: "Crackers."

878. **PARAMUS—RKO ROUTE 4**— 487-7909. #1—"Broadway Danny Rose." #2—Thru Feb. 16: "To Be or Not to Be." Beg. Feb. 17: "Footloose." #3—Thru Feb. 16: "Hot Dog. . .The Movie." Beg. Feb. 17: "Blame It on Rio." #4—Thru Feb. 16: "Silkwood." #5—"Terms of Endearment." #6—Thru Feb. 14: "Yentl." Beg. Feb. 15: "That Sinking Feeling." #7—"Star 80." #8—"Unfaithfully Yours."

879. **PARAMUS—RKO ROUTE 17**— 843-3830. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Lassiter." #2—"Reckless." #3—Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "Fantasia."

880. **RAMSEY—CINEMA**— 825-2090. Thru Feb. 16: "The Big Chill."

882. **RIDGEFIELD PARK—RIALTO**— 641-2115. Thru Feb. 16: "Uncommon Valor." Beg. Feb. 17: "To Be or Not to Be."

883. **RIDGEWOOD—RKO WARNER**— 444-1234. #1—Thru Feb. 16: "Flashdance"; "Staying Alive." Beg. Feb. 17: "Zelig." #2—"Terms of Endearment."

885. **RUTHERFORD—WILLIAMS CENTER**— 933-3700. #1—Thru Feb. 16: "Hot Dog. . .The Movie." #2—Thru Feb. 16: "Uncommon Valor."

887. **TENAFLY—BERGEN**— 567-0004. Thru Feb. 16: "Never Say Never Again." Beg. Feb. 17: "To Be or Not to Be."

888. **WASHINGTON TOWNSHIP—CINEMA**— 666-2221. Thru Feb. 16: "Never Cry Wolf." Beg. Feb. 17: "The Right Stuff."

889. **WESTWOOD—PASCACK**— 664-3200. Thru Feb. 16: "Star 80." Beg. Feb. 17: "Lassiter."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. 62

ANDROID—(1hr. 21m., '84) In the year 2036, on a remote space station, fugitives stumble upon the secret work of a scientist and befriend his young assistant, an android. With Klaus Kinski, Don Opper, Brie Howard. Dir. Aaron Lipstadt. PG. 6

BACKSTAGE AT THE KIROV—(1hr. 18m., '84) In Russian, Eng. voice-overs and subtitles. An unprecedented look backstage at the Kirov Ballet, the 200-year-old Leningrad company that launched the careers of Nijinsky, Balanchine, Baryshnikov and other world-renowned talents. With Altynai Assylmuratova. Dir. Derek Hart. **44, 559**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. 86

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Günter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 3

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **11, 38, 72, 114, 203, 211, 448, 530, 535, 541, 547, 559, 616, 666, 668, 702, 733, 745, 809, 817, 842, 880**

BLAME IT ON RIO—(1hr. 40m., '84) Reviewed in this issue. R. **22, 32, 54, 203, 234, 306, 407, 413, 519, 562, 602, 648, 662, 719, 728, 730, 827, 878**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 24, 71, 93, 109, 206, 210, 211, 212, 307, 407, 413, 426, 500, 531, 533, 545, 550, 554, 567, 651, 663, 708, 711, 722, 732, 746, 774, 792, 793, 795, 821, 849, 857, 858, 863, 878**

BURROUGHS—(1hr. 26m., '84) A documentary portrait of writer William Burroughs examining his life and his art. With Patti Smith, Terry Southern, Allen Ginsberg, Jackie Curtis, Francis Bacon, Lauren Hutton. Dir. Howard Brookner. 5

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90, 422, 534, 821, 852**

CHORDS OF FAME—(1hr. 28m., '83) A eulogy for Phil Ochs, singer-songwriter of the early-sixties Greenwich Village folk movement, including anecdotes and performances by his friends. With Pete Seeger, Odetta, Tom Paxton, Eric Andersen, Jerry Rubin, Abbie Hoffman. Dir. Michael Korolenko. 2

COMPLEAT BEATLES, THE—(2hrs., '84) A nostalgic documentary portrait of the enormously popular rock group, including footage from interviews, newsreels, press conferences, and performances. Dir. Patrick Montgomery. 50

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. **56**

CRACKERS—(1hr. 32m., '84) In this comic caper loosely based on the 1956 Italian film, *Big Deal on Madonna Street,* a group of unemployed friends in San Francisco's Mission District set out to rob a pawnbroker's safe. With Donald Sutherland, Sean Penn, Wallace Shawn, Tasia Valenza, Jack Warden, Professor Irwin Corey. Dir. Louis Malle. PG. **60, 512, 648, 702, 744, 876**

DEAR MAESTRO—(1hr. 39m., '84) In Italian, Eng. subtitles. A comedy about the efforts of the small Italian town of Chieti to promote tourism by reorganizing its orchestra. With Michele Placido and Giuliana de Sio. Dir. Luciano Odorisio. **86**

★**DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 62, 90, 210, 416, 422, 559, 561, 700, 723, 782, 827, 868**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **213, 403, 416, 545, 625, 643, 651, 700, 702, 818, 827, 857, 873**

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47, 97, 663**

FOOTLOOSE—(1hr. 46m., '84) A rebellious young high-school student who loves to dance moves from Chicago to a small town in Utah where rock music and dancing are forbidden. With Kevin Bacon, Lori Singer, John Lithgow, Dianne Wiest. Dir. Herbert Ross. PG. **24, 33, 80, 104, 210, 300, 304, 407, 411, 422, 426, 450, 501, 529, 541, 552, 625, 711, 714, 716, 719, 722, 727, 775, 791, 800, 822, 825, 841, 852, 861, 878**

IN OUR HANDS—(1hr. 29m., '83) A documentary record of the June 12, 1982 rally in Central Park for world peace that drew over a million people. With Meryl Streep, James Taylor, Peter, Paul and Mary, Ellen Burstyn, Orson Welles, Dr. Benjamin Spock, Rev. William Sloan Coffin. Dir. Robert Richter, Stanley Warnow, and 350 independent filmmakers. **2**

LASSITER—(1hr. 40m., '84) In pre-World War II London, the FBI and Scotland Yard enlist the talents of the romantic rogue of the film's title to stop a fortune in diamonds from being used to finance Hitler's network of spies. With Tom Selleck, Jane Seymour, Lauren Hutton, Bob Hoskins. Dir. Roger Young. R. **21, 32, 58, 83, 92, 201, 206, 234, 305, 401, 412, 420, 439, 512, 519, 523, 541, 558, 561, 625, 633, 651, 708, 710, 714, 716, 719, 732, 747, 777, 790, 793, 800, 803, 811, 817, 851, 867, 873, 879, 889**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

LONELY GUY, THE—(1hr. 30m., '84) Steve Martin, a depressed bachelor in New York, climbs to his rooftop to shout the name of his beloved into the wind only to find men baying on rooftops all around him. This collection of deadpan black-comedy gags is funniest when it's most wildly improbable. Indeed, *The Lonely Guy* might be the first movie to make self-pity appealing. Martin's glaring, high-pitched exuberance is still hard to take, but Charles Grodin, as the most alienated and inept man in New York, gives a performance of genius. Grodin has been flirting with states of non-being for years, and this time he goes over the edge: He's so mild, so enervated, so pathetically and patiently masochistic that mold could grow in the spaces between his syllables. Written by Ed Weinberger and Stan Daniels, from Neil Simon's adaptation of Bruce Jay Friedman's book. With Judith Ivey. Dir. Arthur Hiller. R. **14, 41, 70, 201, 407, 443, 717, 732, 807, 862, 876**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **20, 35, 38, 78, 92, 109, 111, 202, 234, 308, 403, 418, 526, 529, 536, 541, 561, 602, 617, 625, 651, 708, 709, 719, 721, 744, 807, 827, 849, 857, 879, 888**

NICARAGUA: REPORT FROM THE FRONT—(32m., '83) A documentary filmed on both sides of the confrontation in Nicaragua between Sandinistas and Somoza-loyalists. Dir. Deborah Shaffer and Thomas Sigel. **5**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **73**

RECKLESS—(1hr. 30m., '84) Newcomer Aidan Quinn, a fluffy-haired rebel on a motorcycle, is the alienated boy, Daryl Hannah the bored rich girl he makes love to in this volatile, lurid, unconvincing youth movie. The young writer, Chris Columbus, and the young director, James Foley, rather brazenly rip off the James Dean and Marlon Brando myths of thirty years ago. Speaking pure fifties-Hollywood troubled-youth jargon, Quinn doesn't sound anything like a contemporary teenager. Much violence, motorcycle-riding, and bizarrely-lit sex. (See the movie if the two stars appeal to you.) Shot in an incongruously glamorous style by German cinematographer Michael Ballhaus. R. **24, 37, 72, 83, 92, 104, 114, 118, 201, 206, 210, 225, 306, 401, 403, 423, 450, 512, 518, 523, 533, 541, 567, 603, 616, 621, 627, 635, 663, 702, 708, 717, 722, 745, 775, 784, 791, 793, 806, 813, 819, 825, 867, 879**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **97, 657, 707, 788, 868**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **14, 51, 70, 705**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **21, 32, 36, 58, 201, 212, 213, 225, 300, 403, 412, 420, 422, 427, 512, 517, 541, 551, 554, 557, 625, 629, 633, 635, 653, 658, 710, 714, 731, 775, 789, 790, 801, 822, 825, 846, 858, 875, 888**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **30, 82, 97, 114, 118, 201, 206, 306, 401, 407, 413, 420, 422, 428, 512, 533, 567, 601, 616, 714, 747, 807, 821, 862, 864**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **30, 74, 105, 109, 201, 211, 212, 234, 303, 403, 407, 412, 414, 424, 519, 521, 528, 536, 540, 543, 558, 566, 615, 632, 635, 637, 643, 649, 663, 700, 708, 714, 716, 719, 730, 748, 774, 782, 783, 795, 800, 803, 830, 854, 878**

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest.* These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. 22, 32, 36, 83, 92, 113, 118, 201, 206, 225, 401, 402, 412, 420, 439, 512, 519, 523, 541, 558, 561, 567, 606, 616, 628, 632, 640, 648, 653, 662, 663, 710, 711, 727, 732, 746, 775, 782, 793, 795, 803, 806, 827, 867, 873, 878, 889

SUDDEN IMPACT—(1hr. 55m., '83) The fourth of Clint Eastwood's "Dirty Harry" cop movies is well-directed (by Eastwood himself) and quite crazy. Morose, sensational, filled to the brim with the depressing sadness of sadism, *Sudden Impact* is a grim parable about a country in which the criminal-justice system has failed and only a few bold individuals—avengers—keep morality alive. Everywhere Dirty Harry Callahan goes he runs into criminals—and kills them. He also runs into a lady painter (Sondra Locke) who produces canvases of howling Edvard Munch anguish. The artist tracks down the men who raped her and her sister a decade earlier; she shoots them in the groin, and then shoots them in the head. She takes, as it were, an eye and an ear for an eye. A small-scale death squad, Clint and Sondra uphold American civilization by killing people. Yet, gruesome as it is, the movie is often exciting. Eastwood has a talent for stiff, pulp-filmmaking violence—the lurid excitement of chases and gunfire at night. R. 32, 103, 105, 118, 410, 442, 443, 503, 513, 518, 530, 535, 547, 549, 554, 567, 616, 638, 666, 720, 724, 733, 735, 755, 825, 842, 874

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies.* With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 61, 97, 523, 653, 710

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. 23, 31, 60, 104, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 721, 722, 732, 746, 751, 774, 778, 782, 796, 800, 807, 811, 830, 854, 866, 878, 883

THAT SINKING FEELING—(1hr. 22m., '79) A Scottish comedy about a group of Glasgow teenagers who hope to strike it rich by robbing ninety sinks from a local plumber's warehouse. With Robert Buchanan, John Hughes, Billy Greenlees. Dir. Bill Forsyth. PG. 86, 559, 792, 878

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. 32, 54, 234, 236, 407, 416, 422, 436, 438, 447, 513, 530, 535, 542, 548, 549, 555, 566, 609, 639, 644, 658, 660, 666, 710, 752, 789, 809, 828, 848, 863, 874, 878, 882, 887

UNCOMMON VALOR—(1hr. 45m., '83) Childish but undeniably stirring right-wing fantasy. A retired army colonel (Gene Hackman, and better than ever), convinced that his son is being held captive in a prison camp in Laos, organizes the boy's old Army unit into a team, leads it through the jungle to the camp, and liberates the Americans. Similar to Lieutenant Colonel Bo Gritz's actual foray into Laos (which ended in disaster), this story is a fantasy not only of liberating American war prisoners but of fighting that war over again—the *right* way this time—and thereby redeeming America's lost honor. The movie has the clichés of the genre, but also more heart and a more bitter edge than a rambunctious bash like *The Dirty Dozen.* Featuring an amusing "guest appearance" by boxer Randall "Tex" Cobb as a mystical druggie-biker vet who pulls himself together to fight one more time. Deftly directed by Ted Kotcheff. R. 38, 97, 99, 212, 234, 302, 305, 416, 436, 447, 448, 451, 500, 503, 513, 530, 535, 548, 549, 555, 609, 612, 616, 622, 635, 639, 644, 655, 658, 666, 731, 754, 790, 801, 822, 825, 848, 874, 882, 885

UNFAITHFULLY YOURS—(1hr. 36m., '84) Reviewed in this issue. PG. 37, 48, 109, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 727, 732, 747, 773, 781, 830, 878

WHEN THE MOUNTAINS TREMBLE—(1hr. 23m., '83) In Spanish, Eng. subtitles. A documentary about the life of a Guatemalan peasant family told as a story in dramatic form. Dir. Pamela Yates and Thomas Sigel. 5

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Preposterous "intellectual" soft-core pornography from West Germany. An unhappy graduate student in literature (Gudrun Landgrebe) walks out on her sarcastic bourgeois husband and, without a moment's hesitation or doubt, sets up as a high-priced prostitute. When she falls in love with a male prostitute (Ma- thieu Carrière), the two of them establish workplaces on the separate floors of a fancy duplex. Stunning in a complicated rig of leather straps and mesh that leaves her breasts exposed, she discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms. Her mate, however, wants to possess her, just like the husband she left behind, and when she refuses to go along he pours vodka (or is it framboise? kümmel?) all over her and sets her afire. This nonense has been directed by young Robert Van Ackeren in a coldly ascetic style, with bodies displayed under bright light like cars in a showroom. The movie is a brainless version of Fassbinder's acrid sex-under-capitalism fables. Apart from Miss Landgrebe, who is beautiful and exciting, there's nothing halfway alive in it. 55

★ **YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. 14, 35, 45, 46, 225, 407, 414, 533, 562, 567, 616, 621, 640, 648, 667, 717, 724, 730, 731, 756, 774, 792, 793, 857, 878

★ **ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and clichés of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. 9, 70, 403, 529, 536, 709, 828, 841, 864, 883

Revivals

BIG DEAL ON MADONNA STREET—(1hr. 31m., '60) In Italian, Eng. subtitles. A fine comedy about a quartet of bumbling burglars who plan the perfect robbery—and fumble it hilariously. With Vittorio Gassman, Renato Salvatori and Toto. Dir. Mario Monicelli. 96

FANTASIA—(1hr. 56m., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. G. 45, 418, 512, 601, 702, 813, 879

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. 39, 657

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 13

LE PLAISIR—(1hr. 34m., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast, with Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon and Claude Dauphin. 2

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 89

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window,* but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. 16, 57, 88, 118, 213, 304, 418, 422, 523, 533, 561, 616, 625, 629, 668, 705, 745, 773, 781, 795, 807, 821, 857

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Broadway

Previews and Openings

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AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, and Paul Sparer; directed by Theodore Mann. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. Previews begin 2/17 prior to a 3/8 opening. Tickets for previews are $21, except for Sat. which are $24. Thereafter, tickets are $27, and $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy, Amanda Plummer, John Heard, and Bruce Davison in a revival of Tennessee Williams's play; directed by John Dexter. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. Credit cards.

IAN MCKELLEN ACTING SHAKESPEARE—A one-man show celebrating the life and times of the world's greatest playwright. McKellen has a rich instrument of a voice, a lithe, well-controlled body, and a handsome and mobile face. He has based his lively program on generous chunks from a few plays rather than snippets from many. Tues.-Thurs. at 8, Wed. at 2, $18-$20; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $20-$22.50; balcony seats $10; thru 2/19. **Ritz Theater,** 219 W. 48th (582-4022). Major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

OPEN ADMISSIONS—Shirley Lauro's play focusing on a middle-aged white teacher and her conflict with a black City College student; directed by Elinor Renfield. With Calvin Levels, Marilyn Rockafellow, Kevin Tighe, Sloan Shelton, Nan-Lynn Nelson, and Una Kim. Tues.-Sat. at 8, $20-$30; mats. Wed. & Sat. at 2, Sun. at 3, $17.50-$27.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs. All major credit cards.

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Musical revue conceived and directed by Joan Micklin Silver and Julianne Boyd, is a look at today's women drawn from songs and sketches. Wed.-Fri. at 6, Sat. at 6 & 10, Sun. at 5 & 8; $14; from 2/15. **American Pl. Theater,** 111 W. 46th (246-3730).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BABALOONEY—Musical revue by the Practical Theatre Company of Evanston, Ill.; directed by Brad Hall, with a cast of five. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $10-$12. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Christopher Walken; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

CLEAN SWEEP—Joel Gross's comedy about the real world of a rich young soap-opera writer, his Costa Rican cleaning girl, his flamboyant ex-wife, and his philandering brother; directed by Brian Hurley. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; thru 3/18. **Perry St. Theater,** 31 Perry St. (279-4200).

DO LORD REMEMBER ME—James de Jongh's great play, a proud testimonial to the black and human spirit, based on verbatim interviews with former slaves in 1936; directed by Regge Life. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$18; thru 2/19. **American Place Theater,** 111 W. 46th St. (247-0393).

FABLES FOR FRIENDS—Mark O'Donnell's play which challenges friendships as one goes from childhood to adulthood; with Laura Hughes, Paul McCrane, Tim Daly, Deborah Coles; directed by Douglas Hughes. Tues.-Fri. at 8 (Sat. at 7 & 10, Sun. at 3 & 7). **Playwrights Horizons,** 416 W. 42nd St. (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Ellen Barkin and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

GETTING ALONG FAMOUSLY—Michael Jacobs's comedy about a novelist who decides to become a serious writer to the dismay of his family and friends; directed by Joan Darling. With Tom Aldredge, Beverly Nero, Edward Power, and Ted Flicker. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; thru 2/19. **Hudson Guild,** 441 W. 26th (760-9810).

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/Anspacher,** 425 Lafayette St. (598-7150).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/11. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MADEMOISELLE—Sylvia Davis and Nick Demetrius in Arthur Whitney's play about a down-on-his-luck hustler who becomes involved with an eccentric old French lady; directed by Cliff Goodwin. Wed.-Sat. at 8, Wed., Sat. & Sun. at 3; $10. **South St. Theater,** 424 W. 42nd (279-4200).

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/4. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *A Nut;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SERENADING LOUIE—Lanford Wilson's play about two couples in their 30s who have been friends since college; directed by John Tillinger. With Lindsay Crouse, Jimmie Ray Weeks, Peter Weller, and Dianne Wiest. Tues.-Sun. at 8; $14; thru 2/19. **Public/Other Stage,** 425 Lafayette St. (598-7150).

STREET THEATRE—Doric Wilson's play which takes place the night of the famous Stonewall Riot; directed by Ken Cook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $15; from 2/15. **Actors Playhouse,** 100 Seventh Ave. So. (354-5940).

TRUE WEST—Dennis Quaid and Randy Quaid co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by Percy Mtwa, Mbongeni Ngema, and Barney Simon. Tues.-Thurs. at 8, Fri. at 8, Sat. & Sun. at 3, $22, $20. (All seats $15 at previews, 2/18-22). **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMAS REPERTORY—*Sing Me Sunshine,* a musical by Johnny Brandon & Robert Richardson, based on *Peg O' My Heart* (by J. Hartley Manners). Thurs.-Sun.; thru 3/4. **Theater,** 1 E. 104th (369-8000).

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 4/1. **Y,** 1395 Lexington Ave. (427-4410).

AMERICAN THEATER OF ACTORS—Henderson Forsythe stars in James Jennings's play, *My Father's House,* about the return home to a Kansas farmhouse of a youth absent for five years; directed by Ed Setrakian. Tues.-Sun. at 8, Sat. & Sun. at 3; $10. **Theater,** 314 W. 54th (581-3044).

APPLE CORPS THEATER—Agatha Christie's *Verdict,* directed by Tom Carroll. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 2/26. **Theater,** 601 W. 51st (664-0027).

CIRCLE REP—Timothy Mason's *Levitation,* about a youth's return to his midwest home to resolve his feelings about commitment, separation, and death; directed by B. Rodney Marriott. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20-$22.50; thru 3/11. **Theater,** 99 Seventh Ave. So. (924-7100).

THE CLASSIC THEATER—Euripides' *Helen,* the drama that inspired R. Strauss's opera *Die Aegyptische Helene;* directed by Douglas Tow. Thurs.-Sun. at 8; $6; 2/16-3/11. **Theater,** 114 W. 14th (242-3900).

EQUITY LIBRARY THEATRE—James Thurber's *A Thurber Carnival,* consisting of several sketches of modern American life. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 2/26. **Theater,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 3/1. Shakespeare's *King John,* about a weak and treacherous king; thru 3/4. Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Revival of Harold Pinter's *The Homecoming,* starring Joe Silver, Mark Arnott, and Cheryl McFadden; directed by Anthony McKay. It's a sinister comedy about a family of men living in an old and seedy North London house in the 60s. Tues., Wed., & Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $14. 344 E. 14th St. (674-7200).

LUNCHTIME THEATER—Steve Shilo's *Swordplay* and Robert Anderson's *I'm Herbert,* two one-acters; thru 2/17 at 12:15 p.m. FREE (bring your lunch). **Quaigh Theater** in the Hotel Diplomat, 108 W. 43rd St. (221-9088).

LA MAMA E.T.C.—Ping Chong's *A Race,* multi-media trip into other realms, performed by 22 dancers, singers, and actors. Evenings at 7:30, Sun. mats. at 3; $8-$10; thru 3/3. Cabaret: 2/17-18 at 1 a.m., Andre de Shields. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Ellen Burstyn and Burgess Meredith in Israel Horovitz's *Park Your Car in Harvard Yard,* about a crusty Yankee in Gloucester, and his new companion; directed by Lynn Meadow. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; 2/28-4/1. **Downstage:** Stephen McHattie in Franz Xavier Kroetz's *Mensch Meier,* story of a blue collar couple and their fifteen-year-old son and their everyday lives; directed by Jacques Levy. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $22-$24; thru 3/18. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NEGRO ENSEMBLE COMPANY—Velina Houston's *American Dreams,* about a soldier returning home after World War II; directed by Sam Barton; with Ron August, Walter Allen Bennett Jr., Reuben Green, Nancy Hamada, Janet League. Mon.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 3 & 7; $12-$17; thru 2/19 **Theatre Four,** 424 W. 55th (246-8545).

NEW GREEK PLAY FESTIVAL—Contemporary Greek plays seen for the first time in translation. Tues.-Sat. at 8, Sun. at 3, Sat. at 2; $10; thru 3/4. **Westbeth,** 151 Bank St. (541-6065).

PLAYWRIGHTS HORIZONS—Mark O'Donnell's comedy, *Fables for Friends,* depicts a friendship from childhood to middle age; directed by Douglas Hughes. Call theater for specifics. **Studio Theater,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru Feb. & March. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Stewart Parker's *Catchpenny Twist,* with music by Shaun Davey and lyrics by Stewart Parker, about two Belfast songwriters and their singer girlfriend; directed by Peter Byrne. Thurs. & Fri. at 8; Sat. at 6 & 9:30; Sun. at 4; $8; thru 2/19. **Soho Rep,** 19 Mercer St. (925-2588).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACROSS THE POND—George Joshua's play about the plight of several G.I.s stationed in the Philippines during the Viet Nam War; directed by Randy Frazier. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 2/26. **18th St. Playhouse,** 145 W. 18th St. (783-2954).

ADAM'S PRIME RIB AT WORK—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; $8; in single and double bills; thru 2/29. Phone theater for details. **18th St. Playhouse,** 145 W. 18th St. (564-3798).

ALL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 2; $8. **American Kaleidoscope,** 5 W. 63rd (724-3080).

ARIANO—Richard Vincent Irizarry's tale of a Puerto Rican family in New York, starring Wanda De Jesus, and directed by George C. Wolfe. Thurs.-Mon. at 8; thru 3/4. **Village Performers,** 98A Third Ave. (505-6601).

AT FIFTY, SHE DISCOVERED THE SEA—Denise Chalem's play, starring Sloan Robinson and Jacqueline Bertrand. It's about a female playwright and her mother. 2/17 & 18 at 8, 2/19 at 3; $6. **Hunter College,** 68th St. nr. Lexington (788-7225).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

INVOLTINI DU POLLO
Breast of chicken stuffed with prosciutto mozzarella cheese and white asparagus spears. Sauteed with shallots, fresh mushrooms,with wine,heavy cream & cognac.
All entrees served with crudite & choice of potato or rice or vegetable du jour.
"competently continental!"
New York Magazine
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THEATER

BEACH PLAY—Berilla Kerr's three one-acters: *Quarreling with God, Women on Stone,* and *Frisbee;* directed by Charles Maryan. Sat. & Mon. at 8, Sun. at 3 & 7; $6; 2/18-3/5. **Main St. Theater,** 548 Main St., Roosevelt Island (644-0126).

THE BEAUTIFUL LASALLES—Michael Dinwiddie's play about two aged black sisters (formerly a concert dance act), and their feud with a 90-year-old blues singer; directed by Hillary Wyler. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 5; $8. Cherubs Guild production. **Wonderhorse,** 83 E. 4th St. (533-5888).

BECOMING GARCIA—Tato Laviera's comedy about a three-generation Puerto Rican family who live on the lower East Side; directed by Esteban Vega. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 2/26. **Henry St. Settlement,** 466 Grand St. (598-0400).

THE BONE GARDEN—Peter Maeck's play about a reigning sports champion who finds himself in an environment where mortal combat has become religion; directed by Geoff Shlaes. Wed.-Sat. at 8; $6; thru 2/25. **Park Royal,** 23 W. 73rd (724-5931).

BROKEN EGGS—Eduardo Machado's third play in his *Floating Islands Trilogy* concerns a Cuban family's descendants today in Southern California; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10. **Ensemble Studio Theater,** 549 W. 52nd (247-4982).

CLUB TED—Musical comedy by Jay Martel and Tim Hill about a vacation resort on a Caribbean island; directed by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 2/25. **Westbeth Theater,** 151 Bank St. (691-2272).

THE COMEDY OF ERRORS—Shakespeare's bawdy tale of mistaken identity; directed by Anthony Ridley. Thurs.-Sat. at 8, Sun. at 3; $5; thru 2/26. **Hartley House,** 413 W. 46th (787-1073).

DR. SELAVY'S MAGIC THEATRE—Music-theatre work by Stanley Silverman, directed by Richard Foreman, lyrics by Tom Hendry, presenting the modern world as a madhouse. Tues.-Thurs. at 8, Wed. at 2, Fri. & Sat. at 7 & 10; $15-$20; thru 2/18. **St. Clement's,** 423 W. 46th (265-4375).

DOUBLE BILL—Oscar Wilde's *The Critic as Artist,* and George Bernard Shaw's *The Dark Lady of the Sonnets;* directed by Fred Fondren. Thurs.-Sun. at 8; $5. **Prometheus,** 239 E. 5th St. (477-8689).

DOUBLE BILL—James Matt's *The Best Offer You Can't Refuse* and Robert Patrick's *Cleaning House.* 2/16-18, 23-25, 3/1-3; $6. **Divine Theater,** 50 E. 7th St. (477-0667).

FEMME FATALE—Michael Wolk's two-character psychological thriller about a youth who meets his father's mistress at a funeral; directed by Jim Peskin; featuring Lisa Waltz and Jed Cooper. Wed.-Sun. at 8, (2/17 at 4). **Raft Theater,** 432 W. 42nd (279-4200).

FISHING—Michael Weller's comedy about his *Moonchildren* coping in an adult world; directed by Larry Kirchgaessner. Thurs.-Sat. at 8:30, Sun. at 3; $6; 2/16-3/4. **Pegasus Theater,** 147 W. 24th (695-5342).

FLESH, FLASH & FRANK HARRIS—Paul Stephen Lim's drama based on the life of Frank Harris; directed by Judith Joseph. Sun. at 3 & 7:30; Wed., Thurs., Fri., Sat. & Mon. at 8; $10, $12. **Shelter West,** upstairs, 189 Second Ave. (673-6341).

FREEDOM DAYS—Steve Friedman's saga of the Civil Rights movement; directed by Denny Partridge; with Bruce Butler, Joan Rosenfels, Steve Friedman, and Peggy Pettitt. Thurs.-Sat. at 8, Sun. at 3; $5 & $8; thru 2/29. **Washington Square Church,** 135 West Fourth St. (664-8933).

GIMME SHELTER—Revival of Barrie Keeffe's play depicting the gradual ascent of young working-class rebels into the lower middle classes. Thurs.-Sat. at 8, Sun. at 7; $5-$7.50; thru 2/19. **Theater 22,** 54 W. 22nd St., 2nd floor (519-2799).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

IN THE WAITING PLACE—Edward Portnoy's play about children abandoned by their parents—four children with the same mother, but each a different father; directed by Keith Greer. Tues. & Wed. at 7:30, Sat. at 5; $6. **13th St. Theater,** 50 W. 13th (675-6677).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7; thru 2/15. **Theater Eleven,** 16 W. 22nd (475-4975).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MOTTEL, THE CANTOR'S SON—Moscow Directors' Theater presents Sholom Alecheim's tale in musical adaptation with traditional folk songs and dances, about a boy and his family who survive against all odds in a Ukrainian shtetl; directed by Henry Gabay. $8-$16; thru 2/19. **Educational Alliance,** 197 E. Broadway (724-9957).

THE NINTH STEP—Tom Ziegler's play about an alcoholic trying to repair the damage drinking has done to her family; directed by Roderick Cook. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 2/26. **Riverwest Theater,** 155 Bank St. (243-0259).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

NOSTALGIC FOR THE FUTURE—Steve Ben Israel's one-man miracle-passion play and historical pageant distilling Ben Israel's experiences as comic and actor. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; $10; **Westside Arts,** 407 W. 43 (541-8394).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

OLIO-2—Two one-acters: *Some Drinks, Some Talk, That's All,* by Harvey Zuckerman, and *Belle Femme* by Tony Salerno. 2/14-19 at 8 (Sun. at 3); $6. **Marquee Theater,** 189 Second Ave. (795-3104).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (468-8285).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

THE PROPHET NAT—Don Weiss's play about the life of Nat Turner. 2/16-18 at 7:30 (2/18 at 2:30); $5. **Theatre of the Riverside Church,** The Drive at 120th (864-2929).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SELMA—A musical tribute to Dr. Martin Luther King, Jr. with book, music, and lyrics by Tommy Butler, featuring Tommy Butler and Rita Graham; directed by Cliff Roquemore. Thurs.-Sun. at 7:30, Sun. at 3; $5; 2/16-3/4. **Henry St. Playhouse,** 466 Grand St. (598-0400).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SEVENTEEN—Part of a trilogy written and performed by Beatrice Roth, portraying an excursion into the life of the writer herself. Mon. & Thurs. at 8, Fri. at 10; $5; 2/13, 16, & 17. **Performing Garage,** 33 Wooster St. (966-3651).

SHADOW MAN—Michael Wright's play about a teenager's belated homecoming, starring Keith Reddin; directed by Mary Robinson. From 2/17; $8. **Vineyard,** 309 E. 26th St. (683-0696).

TRIPLE BILL—Terence McNally's *Botticelli,* Lanford Wilson's *The Great Nebula in Orion,* and John Guare's *The Loveliest Afternoon of the Year*—three one-acters. 2/15-18, 22-25 at 8; $5. **Beckman Theater,** 314 W. 54th (581-0919).

UNCOMMON HOLIDAYS—John Crabtree's trilogy of love seen from different angles; directed by Arnold Willins. Wed., Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; thru 2/19. **Actors Outlet,** 120 W. 28th St. (736-7253).

UNDER HEAVEN'S EYE...TIL COCKCROW—Olivia Williams and Cynthia Martells in J. E. Franklin's drama about a woman determined to discover that her roots are more distinguished than they appear; directed by Thelma Carter. Thurs., Fri., Sat. & Mon. at 8; Sat. & Sun. at 3; thru 2/27. **Theater of the Open Eye,** 316 E. 88th (534-6909).

VARIATIONS—Play about a runaway, sheltered by an aging prostitute; written and directed by Nomi Rubel. 2/22 & 23 at 7:30; $6, $8. **John Jay College, 444 W.** 56th (874-6297).

VERDICT—Agatha Christie's tale of a professor's wife, his adoring student, and his disturbed life; directed by Tom Carroll. Thru 2/26. **Apple Corps,** 601 W. 51st (664-0027).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ADAMI—Classical myths, history between realist and abstract imagery, 2/14-3/10. delRe, 41 E.57th (688-1843).

ELLA BERGMANN (1896-1971)—Constructivist inspired drawings and collages from the teens and 20's, thru 2/25. Zabriskie, 724 Fifth (307-7430).

RICHARD BOSMAN/SYLVIA PLIMACK MANGOLD—A ship's disaster in a series of ink drawings/*Pastels of land and sky.* Thru 2/18. Alexander, 20 W.57th (757-3721).

STANLEY BOXER—Thick impasto oils on linen using subtle vibrant color, thru 2/22. Emmerich, 41 E.57th (752-0124).

BERNARD CHAET—Rockport landscapes and still lifes in paint and watercolors, thru 3/3. Pearl, 38 E.57th (838-6310).

JACK CHEVALIER—Intricately painted and carved mahogany planks fitted into rectangular shapes, thru 3/3. Adler, 37 W.57th (980-9696).

GREGORIO CUARTAS—Peaceful, solemn landscapes and still life, thru 3/3. Heidenberg, 50 W.57th (586-3808).

PETER DEAN—Recent paintings, 2/14-3/10. Galleri Bellman, 41 E.57th (486-7944).

NANCY FRIED—New sculpture, thru 2/28. Markel, 50 W.57th (581-1909).

ALVARO GUEVARA (1894-1951)—Society situations from 1916 by this Chilean who lived and worked in London and Paris, thru 3/8. Kornblee, 20 W.57th (586-1178).

FRANCOIS HOUTIN—Imaginative renderings of trees, formal gardens in drawings and prints, thru 2/29. Fitch-Febvrel, 5 E.57th (688-8522).

JON IMBER—New paintings, thru 2/29. Munroe, 56 W.57th (246-9616).

SHOKO KINGETSU—Diaphanous acrylics and rice paper collage, thru 2/18. Viridian, 52 W.57th (245-2882).

DIANA KURZ—*Figures in narrative settings, still life* drawings/Prints by Dali, Francis, Jenkins, Rivers, Segal. Thru 2/27. Rosenberg, 20 W.57th (757-2700).

RODGER MACK—Sculpture/20th-century American painting. Thru 2/29. Deutsch, 20 W.57th (765-4722).

ETHEL MAGAFAN—Light and color in the Western mountains, thru 3/3. Midtown, 11 E.57th (758-1900).

JAMES MCGARRELL—Large multiple self-portrait, figures in Italianate landscapes, thru 3/2. Frumkin, 50 W.57th (757-6655).

RICHARD MERKIN—Jazz notables in telling situations, thru 3/1. Dintenfass, 50 W.57th (581-2268).

MARSHA PELS—Bronzes, thru 3/3. Oscarsson Hood, 41 W.57th (750-8640).

ROBERT RYMAN—New abstractions, thru 3/16. Maeght Lelong, 9 W.57th (371-9077).

LUCAS SAMARAS—Pastels from 1957 to the present, thru 2/17. Pace/MacGill, 11 E.57th (759-7999).

F.L. SCHRODER—Abstract wall sculpture using welded aluminum track, thru 2/18. French, 41 W.57th (308-6440).

DON SHIELDS—Personal landscapes, narratives in bold color and scrubbed oils, thru 3/3. Haber Theodore, 24 W.57th (541-9393).

JOANNE SLOKEVAGE—Social commentary on go-go dancers, the elderly, thru 2/25. Phoenix, 30 W.57th (245-5095).

LEON POLK SMITH—Constellations from 1967 to 1974, thru 2/25. Washburn, 42 E.57th (753-0546).

FRANK STELLA—*Selected prints*, thru 2/18. Heesy, 50 W.57th (942-0521).

DONALD SULTAN—New paintings, thru 3/3. BlumHelman, 20 W.57th (245-2888).

DIANE TOWNSEND—*Paintings*, thru 2/29. Tatistcheff, 50 W.57th (664-0907).

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Recent large paintings, 2/14-3/17. Lefebre, 47 E.77th (744-3384).

MAX BECKMANN—Paintings, drawings, watercolors, prints from 1911 to 1950, thru 2/29. Borgenicht, 724 Fifth (247-2111).

ROBERT BOURDON/SUSAN HAUPTMAN—Trompe l'oeil sculpture of auto parts/Realist drawings. Thru 2/29. Stone, 48 E.86th (988-6870).

HANNA BRENKEN—Landscapes, thru 2/25. Ericson, 23 E.74th (737-6155).

FEDERICO CASTELLON—Surreal rendering of dreams, 1930's, thru 3/1. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

MAUREEN CONNOR—Concrete over fabric and celastic sculpture plus pastels, thru 2/25. Acquavella, 18 E. 79th (734-6300).

ROBERT COTTINGHAM—*Realist urban storefronts* and facades in works on paper, thru 3/23. Coe Kerr, 49 E.82nd (628-1340).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

RACKSTRAW DOWNES—Panoramic views of Manhattan and Maine, thru 3/10. Hirschl & Adler, 851 Madison (744-6700).

FRIEDEL DZUBAS—*Color fields, thru* 2/16. Knoedler, 19 E.70th (794-0550).

FRED FAUDIE—Desert scenes and figures in landscape, thru 2/29. Hamilton, 19 E.71st (744-8976).

ROBERT LAHOTAN—Paintings, thru 3/3. Kraushaar, 724 Fifth (307-5730).

VICTOR MIRA—Spanish expressionism, thru 3/3. Staempfli, 47 E.77th (535-1919).

JOAN MIRO—Selected aquatint etchings, thru 2/25. Rolly-Michaux, 943 Madison (535-1460).

ALICE NEEL—Portraits from 1930 to 1983, thru 2/25. Miller, 724 Fifth (246-1625).

GUNTER NOLTE/FRED RISKIN—Combining *sculpture and drawing/Photo narrative of John F.* Kennedy's assassination. Thru 2/25. Urdang, 23 E.74th (288-7004).

LUCAS SAMARAS—Over 100 pastels from 1957 to now, thru 2/17. Wildenstein, 19 E.64th (879-0500).

DAVID SMITH—Drawings for sculpture, thru 2/25. Hoffeld, 1020 Madison (734-5505). Mon.-Fri. 9:30-5:30, Sat. 10-5:30.

JASON STEWART—New paper constructions and *cast sculpture with the appearance of found objects,* 2/14-3/10. Davidson, 43 E.78th (734-6702).

SoHo

LEDA ARENSBERG—Collage constructions, thru 2/19. Pleiades, 164 Mercer (226-9093).

BRUCE BOICE—Abstractions, thru 2/25. Weber, 142 Greene (966-6115).

ROGER BROWN—Social and political commentary plus landscapes, thru 3/10. Kind, 136 Greene (925-1200).

DAVID BUDD—Twelve "earthly abstractions," thru 2/25. Hutchinson, 138 Greene (966-3066).

JAY COOGAN—An environment of mechanical/biomorphic forms in concrete over styrofoam or bronze, thru 3/6. Knowlton, 153 Mercer (431-8808).

LYNN CURLEE—Characters from Wagner's operas, thru 2/27. Henoch, 80 Wooster (966-0303).

BERENICE D'VORZON/BRENDA HOROWITZ—Experimental abstractions based on aerial views/Detailed compositions taken from nature. Thru 2/19. Arbitrage, 99 Spring (334-9755). Thurs.-Sun. noon-5.

RAFAEL FERRER—Tropical luxurious beaches with figures, thru 3/14. Hoffman, 429 W.Broadway (966-6676).

LEON GOLUB—"Riots" and "White Squads" in paint, thru 2/25. Caldwell, 383 W.Broadway (966-6500).

LORI GOODMAN/TOM RANKIN—New paintings/Sculpture. 2/17-3/17. Manhattan Art, 81 Greene (219-2007).

GARY HALL—Dramatic compositions of trapeze artists, thru 2/25. Concord, 451 Broome (925-2994).

GORDON HART—New paintings and selected work, 2/14-3/14. Rosenberg, 115 Wooster (431-4838).

JORG IMMENDORFF—Complex situations with political overtones including the series "Cafe Deutschland," thru 2/25. Boone, 417 W.Broadway (431-1818).

CAROL JACOBSEN—Mixed-media images with feminist themes, 2/14-3/4. Pindar, 127 Greene (533-4881).

DIANE KAROL—Elemental paintings in black and white, thru 2/25. 55 Mercer (226-8513).

MIKE KELLEY—Paintings, objects, drawings, thru 2/18. Metro Pictures, 150 Greene (925-8335).

NICHOLAS MARSICANO—New paintings, 2/14-3/3. Ingber, 460 W.Broadway (674-0101).

DENNIS OPPENHEIM—Recent museum projects and drawings, thru 2/25. Sander, 51 Greene (219-2200).

KINGSLEY PARKER/ELLEN WEIDER—The desert environment/Multi-layered surface with floating "ghost" images. 2/14-25. Condeso/Lawler, 76 Greene (219-1283).

WILLIAM PLEVIN-FOUST—Abstracted figures, *scenes using lines of force*, thru 2/29. Bowery, 121 Wooster (226-9543).

LEE QUINONES/KATHLEEN THOMAS—"Graffiti-like" narratives using spray enamel/The sexual and the technological in small sculpture. Thru 3/1. Gladstone, 152 Wooster (505-8690).

RICHARD SABA—Paintings, thru 3/7. Milliken, 98 Prince (966-7800).

GREGG SMITH—Drawings and paintings/"Small works" by many. Thru 2/25. Semaphore, 462 W.Broadway (228-7990).

VINCENT TANGREDI—Frescos and an installation, thru 3/3. 49th Parallel, 420 W.Broadway (925-8349).

SELINA TRIEFF—Skeletons, animals in large canvases, works on paper, thru 2/29. Prince Street, 121 Wooster (226-9402).

TERRY WINTERS—Organic forms in paint and drawings, thru 2/28. Sonnabend, 420 W.Broadway (966-6160).

LAURA YOUNG—Fairy-tales in collage and paint on paper/Drawings by members. Thru 2/19. Atlantic, 458 W.Broadway (228-0944).

Other

ELLIOTT BANFIELD—150 drawings, some done for N.Y. Times, Harper's, thru 2/18. Gotham Book Mart, 41 W. 47th (719-4448).

DOMENICO BIANCHI—Paintings from Rome, thru 2/27. Salvatore ala, 32 W.20th (675-3267).

PETER BROWN/GARRICK DOLBERG—Found wood constructions/Twisted plywood wall sculpture. Thru 2/25. Bouckaert. 100 Hudson (925-6239).

DAN CHRISTENSEN—Paintings on paper, thru 3/27. Lincoln Center, 140 W.65th (877-1800).

D. ANNA GARWOOD/BRAD MELAMED—"Sewing," an installation of the underpinnings of fashion/"Jeopardy," a game board including portraits. Thru 3/10. Franklin Furnace, 112 Franklin (925-4671).

HOWARD NEWMAN—Sculpture and paintings, thru 3/15. Cordier & Ekstrom, 417 E.75th (988-8857).

PICASSO—"The Last Decade" including over 60 paintings, 60 drawings, and 70 prints, thru 3/10. Grey, NYU, 33 Washington Place (598-7603).

NIELS REUMERT/MARIUS SZAJDERMAN—Paintings by both. Thru 3/4. Seguy, 61 W.62nd (265-3314).

MARK RUTKOSKI—"Beehives," wax and paper works, thru 3/3. Gibson, 205 E.78th (772-2332).

DAVID TOBEY—Narrative abstractions, 2/17-3/15. Bush, 260 W.86th (873-1397).

FRANCESC TORRES—"Warriors have funny heads," drawings, thru 2/25. Brandt, 45 Bond (475-2224).

GIAN BERTO VANNI—Vibrant color abstractions with nature imagery, thru 3/4. Burgundy, 467 Amsterdam (787-8300).

GROUP SHOWS

57th Street

ARMSTRONG—50 W.57th (582-8581). Fragments of memory by Jimmy Ernst, others, thru 3/3.

BASKERVILLE + WATSON—24 W.57th (582-0058). Brilliant color in abstraction by Duff, Heilmann, Marano, Ornstein, thru 3/3.

DONSON—24 W.57th (245-7007). Four centuries of prints by Goya, Matisse, Rembrandt, thru 2/29.

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ART

GALERIE ST. ETIENNE—24 W.57th (245-6734). Early expressionist masters including Klimt's "The Battle of Life," thru 2/18.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Prints and drawings by Bartlett, Chase, Fischl, Graves, Jaudon, Levine, Sultan, Zakanitch, thru 2/25.

KENNEDY—40 W.57th (541-9600). 19th-century American historical engravings and lithos, thru 2/25.

SEGAL—63 E.57th (486-2297). Pueblo symbolism by Luceros, Arizona desert by Raburn, plus intimate photographic portraits of O'Keeffe by Lobl, thru 2/29.

WUNDERLICH—41 E. 57th (838-2555). Historical prints featuring New York City from the late 18th- through the mid 20th-century, thru 2/29.

Madison Avenue and Vicinity

ACA—21 E.67th (628-2440). Avery, Benton, Potthast, Sloan plus American contemporaries, thru 2/27.

CARUS—872 Madison (879-4660). Lissitzky, Schwitters, Bauhaus workshop projects, thru 2/29.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Textiles and ceramics of the Shipibo/Conibo cultures of the Peruvian Amazon, 2/15-4/29.

CHILDS—956 Madison (772-6606). Winter in art by Barnett, Kennedy, Stevens, thru 3/24.

FACADE—741 Madison (744-4997). 19th-century French architectural drawings with bronze sculpture by Greenberg; thru 2/18.

FORUM—1018 Madison (772-7666). Drawings by Goodman, Robb, Staempfli, thru 3/1.

HAIME—1000 Madison (772-7760). Botero, Dunoyer, Llona, Tacla, thru 3/17.

HELLER—965 Madison (988-7116) and 71 Greene (966-5948). New studio glass, thru 2/26.

HIRSCHL & ADLER—21 E.70th (535-8810). 19th-century American print-making including Audubon, Catlin, Currier & Ives, thru 2/18.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

LEVY—981 Madison (628-7088). The New York chair from 1690 to 1830, thru 2/18.

MARBELLA—28 E. 72nd (288-7809). Women artists of the 19th-and early 20th-century including Genth, Knowlton, Paddock, Woodward, thru 2/25.

MERRIN—724 Fifth (757-2884). Pre-Columbian art from the Palmer collection, thru 2/18.

NOORTMAN AND BROD—1020 Madison (722-3370). Mon.-Sat. 9:30-5:30. Masterpieces from the Manchester City Art Gallery by Rembrandt, Reni, Tissot, thru 2/23.

PRAKAPAS—19 E.71st (737-6066). Avant-garde design from 1910 to 1939 by Lissitsky, Moholy, Schwitters, thru 2/25.

SCHOELKOPF—825 Madison (879-4638). Early 20th century sculpture and painting by Lachaise, Manship, Stella, Storrs, thru 2/22.

SCULPTURE CENTER—167 E.69th (879-0430). "Transformation of the Minimal Style," sculpture by Butter, Coogan, Westerlund, thru 2/28.

SHEPHERD—21 E.84th (861-4050). The French neoclassic and academic tradition, 1800 to 1900, thru 2/25.

SOLOMON—959 Madison (737-8200). de Kooning, Moore, Rivers, thru 2/29.

SPANIERMAN—50 E.78th (879-7085). 19th-century American genre by Carr, Homer, Johnson, thru 2/25.

STEINBAUM—903 Madison (734-3373). 31 artist couples including the de Koonings, the Kozloffs, Mason and Kahn, Spero and Golub, thru 2/19.

SoHo

DRAWING CENTER—137 Greene (982-5266). Works on paper by ten emerging artists, thru 2/18.

ESMAN—121 Spring (219-3044). Sculpture with figural references by Christian, Egan, Fischer, Metz, Spelios, thru 3/3.

HABER—133 Greene (505-7800). The frame as an integral aesthetic, thru 3/10.

MANÈS—177 Prince (505-5722). Organic abstraction by Evans, Jensen, Mueller plus still life in photos by Callis, thru 3/10.

SOHO CENTER—114 Prince (226-1995). Gestural, violent figuration by Berke, imaginary aquatic episodes by Hackett, others, thru 2/29.

STARKMAN—465 W.Broadway (228-3047). Totems by seven, thru 2/26.

THORP—103 Prince (431-6880). Altoon, DiDonna, Gornik, Kiff, True, thru 2/28.

TOLL—146 Greene (431-1788). Large oils by three painters, thru 2/25.

22 WOOSTER—(431-6445). Works on paper by Baer, Keller, Welz, thru 2/25.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Prints by Basinger, Law, Scott plus four young artists including Markoya and Salvatore, thru 3/11.

VORPAL—465 W.Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6. Rotating exhibition including wood wall reliefs by Agard, oil by Bekaert, thru 3/15.

WARD-NASSE—178 Prince (925-6951). Stone carving by Farlowe, collage by Shapiro, others, thru 2/16.

WESTBROADWAY—431 W.Broadway (966-2520). Abstractions on torn canvas by Buhrman, realist pastorals by Gould; Corsaro and Roth, thru 3/3.

Other

A.I.R.—63 Crosby (966-0799). Assemblaged sculpture by Bernstein, antarctic graphics by Jolicoeur, abstracted architectural motifs by Samuels, thru 2/18.

ALTERNATIVE MUSEUM—17 White (966-4444). Wed.-Sat. 11-6. Constructed images by Bishop, Otero, Snyder, thru 3/4.

A & M—684 Broadway (674-3355). Sat. 1-6. Symbol and cliche by Chevins, Lang, Limeaux, Peterka, thru 2/25.

FRANKLIN FURNACE—112 Franklin (925-4671). Mail art from the late 50's to the present by Evans, Johnson, Wilson, thru 3/10.

GARET—204 E.10th (475-8701). Small works on paper by Bianchi, Bourgeois, Diamond, Morley, Neel, Sugarman, thru 2/19.

JAY—13 Jay (925-9424). Graphics by 28, thru 2/28.

LONG ISLAND HISTORICAL SOCIETY—128 Pierrepont Street, Brooklyn Heights (624-0890). Tues.-Sat. 12-5. Two centuries of commuting in Brooklyn, including paintings, prints, photos, cartoons, maps, tickets, thru 2/18.

MALL AT CUNY—33 W.42nd (790-4331). Mon.-Fri. 9-6. Large scale sculpture by DiSuvero, Haacke, Mullican, four others, thru 2/24.

MASTER EAGLE—40 W.25th (924-8277). Mon.-Fri. 9:30-4:30. Original cartoons, 1984, thru 3/16.

ORGANIZATION OF INDEPENDENT ARTISTS—201 Varick (929-6688). Nature as image by eighteen, thru 2/26.

P.S. 1—46-01 21st, Long Island City (784-2084). Thurs.-Sun. 12-6. Sculpture and drawings by Grosvenor; "salvaged," an assemblage sculpture exhibition; artists against Central American intervention, others, thru 3/18.

STOLER—13 White (966-5090). Sculpture and the "id" by Anton, Evans, Fisher, Samaras, Scanga, Wood, thru 3/10.

Photography

LAURENCE BACH—Fantasy photo montages, thru 2/18. Miller, 38 E.57th (319-1800). Wed.-Sat. 12-5:30.

BASEMENT—22 Catherine (732-0770). Tues.-Fri. 1-5. China by three young Asian Americans, thru 2/24.

ANDREW BOROWIEC/DANIEL J. MCGRAIL—The urban encroaching on natural landscape of Switzerland/A quiet spot off a highway/New York City architecture by Kozma. Thru 2/19. Midtown-Y, 344 E.14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-2.

80 PAPERS—80 Thompson (966-1491). Early African views, thru 2/28.

JO ALISON FEILER—The intimacy of human emotions, thru 3/10. Harder, 37 W.57th (308-0043).

ROBBERT FLICK/SUSAN RANKAITIS—Layered images, sequential views/Flight in large scale altered monoprints. Thru 3/3. Light, 724 Fifth (582-6552).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues. 12-8 p.m., Wed.-Fri. 12-5, Sat., Sun. 11-6. Fashion, rock, film, portraits of the Sixties by David Bailey, thru 4/8; El Salvador by 30 photographers, thru 2/29.

MARK KLETT—Lush terrains of Colorado, Idaho, the arid Southwest, 2/17-3/17. Pace/Macgill, 11 E.57th (759-7999).

LEDEL—168 Mercer (966-7659). New York City from 1890 to now by Abbot, Hine, Lyon, Strand, thru 2/18.

FERN LOGAN—Minority artists in telling backdrops, thru 2/29. 4th Street, 67 E.4th (673-1021).

WILLIAM MORTENSEN—Manipulated prints from the 20s to color work of the 50s, thru 2/18. Photocollect, 740 West End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5.

NEIKRUG—224 E.68th (288-7741). Wed., Sat. 1-6. 55 image bank photographers, thru 2/25.

NIC NICOSIA—Cibachrome prints of "Near Modern Disasters," thru 3/3. Delahunty, 291 Church (226-2519).

DON SICHLER—New Yorkers in public, thru 2/29. Municipal Building, 1 Centre Street (20th fl) (566-3246). Mon.-Fri. 9-6.

ART SINSABAUGH—The Southwest done just before his death, thru 3/3. Wolf, 30 W.57th (586-8432). Mon.-Sat. 10-6.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Thurs. 7-9 p.m. The rural farmer by Barnwell, Ireland by Malovany, nudes by Leff, thru 3/2.

ROBERT STEINBERG—Nudes and still life using handmade emulsion, thru 3/16. Pfeifer, 825 Madison (737-2055).

URBAN CENTER—457 Madison (822-4400). The Bronx parks, thru 2/29.

JAMES VAN DER ZEE (1886-1983)—70 vintage and recent scenes documenting Black life, thru 3/2. City, 2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30.

MERRY MOOR WINNETT—The mask and the nocturnal in hand-tinted and collaged photos, 2/16-3/12. Camera Club of NY, 37 E.60th (223-9751).

WITKIN—41 E.57th (355-1461). Clouds and trees from 1850 to now, thru 2/25.

IDA WYMAN—The mid-40's, thru 3/3. Photographics Unlimited, 43 W.22nd (255-9678).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 2/19. **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. The Robot Exhibit: History, Fantasy and Reality; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31. . . Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; 2/17-5/12. . . Bicycles and Dragons: Highlights China's Past and Present; 2/17-5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . Brooklyn '84: Paintings and Sculpture by Brooklyn Artists; thru 3/4. . . Karl Gernot Kuehn Photographs; thru 4/1. . . Malcolm Morley Paintings 1965-1982; 2/17-4/15.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Enterprise: 19th-Century Patent Models; thru 4/1. . . Etchings by the Tiepolos; thru 4/22. . . Netsuke: Japanese Design in Miniature; thru 4/8. . . Embroidered Samplers; 2/21-5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Japanese Art; thru 2/19. . . Walter Stein 1924-81; 30 works on paper; 2/17-3/25.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity. . . Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20. . . Drawings by Anna Ticho; thru 2/19. . . Fantasy and Form in the Hanukkah Lamp; thru 2/20. . . Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4. Soviet Jews: Photographs by Bill Aron; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Egyptian Reinstallation: Phase III. . . Indian and Southeast Asian Sculpture; thru 5/30. . . Peach Blossom Spring; thru 6/3. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15. . . Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15. . . Charles Burchfield: Selected Works 1917-1967; thru 3/25. . . Sports in Ancient Greece; from 2/16. . . Paintings and Manuscripts from Prince Sadruddin Aga Khan; 2/17-10/14.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 3/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . Painting New York; thru 4/1. . . The Old Met: A Memory of Opera on Broadway, thru 6/10. . . Gotham in Gridlock; thru 4/1. . . To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. . . New York, New York; thru 3/4. . . New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5. . . New Toy Gallery; opens 2/14.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; thru 3/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues. -Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Art & Ideology; thru 3/18. . . "The Window" Installation: Body, Mind and Machine by Tom Hatch; thru 3/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Artists' Views of Central Park, 1814-1914; thru 3/11. . . New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29. . . Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22. . . Lights, Camera, Action: New York's Silent Film Studios; thru 3/4. . . Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6. . . The World of Tiffany: The Neustadt Collect of Tiffany Lamps. . . Firefighting on Parade 1700-1865; thru 3/15. . . The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Jewish Life in America: Fulfilling the American Dream; thru 3/9. . . Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16. . . Martin Luther and the Popular Imagination; thru 3/30. . . Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20. **Lincoln Center,** 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Contemporary Views '84: Paintings, Drawings and Sculpture by ten members of Women in the Arts Foundation, Inc.; thru 2/19. . . F.L. Schroder: Wall Sculptures; thru 3/11. . . Streamline Design: How the Future Was; thru 5/6.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . The Drawings of Willem de Kooning; thru 2/19. . . Willem de Kooning: Painting and Sculpture; thru 2/26. . . The Theodore Roszak Bequest; thru 3/18. . . **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7. **Downtown Branch,** Federal Hall National Memorial, 26 Wall St. (431-1620). Metamanhattan: Urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/16 at 11: Impressionist and Modern Paintings, Drawings and Sculpture. On view from 2/11. 2/16 at 2: Contemporary Art. On view from 2/11. **East,** 219 E. 67th St. (570-4141). 2/14 at 10: Furniture, Paintings, Porcelain and Rugs. On view from 2/10. 2/16 at 10 & 2: Fine Jewels. On view from 2/11.

PHILLIPS—406 E. 79th St. (570-4830). 2/14 at 1: Antique and Modern Jewelry. On view from 2/11.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 2/14 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 2/9. 2/14 at 10:15 & 2: Watches, Clocks, and Scientific Instruments. On view from 2/10. 2/17, 18 at 10:15 & 2: Art Nouveau and Art Deco. On view from 2/11.

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, February 13

CINCINNATI SYMPHONY ORCHESTRA, Michael Gielen conductor; violinist Yehudi Menuhin. Berg's Three Pieces for Orchestra, Op. 6, and Concerto for Violin and Orchestra; Schubert's Symphony No. 4 in c, "Tragic," and Symphony No. 5. Carnegie Hall at 8. $12-$20.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Rameau's *Pièce de Clavecin en concert* for Harpsichord, Flute and Cello; Resphigi's Sonata in b for Violin and Piano; Messiaen's *Quartet for the End of Time.* Alice Tully Hall at 7:30. $13.50

BACH CHAMBER SOLOISTS—(N.Y. debut). A new group, with violinist Benjamin Hudson, flutist Susan Palma, harpsichordist Spencer Carroll, bass-baritone Jan Opalach, cellist Adriana Contino. Bach program, including sonatas and cantata arias. Symphony Space at 8. $5.

CAROL BERGEY SKARIMBAS, soprano, with Martin Katz, pianist. Music of Brahms, Granados, Schoenberg, Wagner, and Greek folk songs. Merkin Concert Hall at 8. $8.

THERESE DUSSAUT, pianist. Rachmaninoff's Nine Preludes from Op. 23 and 32; Ravel's *Miroirs,* Haydn's Sonata in E-flat. Carnegie Recital Hall at 8. $7.

DAVID MURRAY, tenor-saxophonist and composer. Jazz. Cooper Union Great Hall, Seventh St. and Third Ave. (254-6300), at 8. Free.

EARL ROBINSON, singer-composer. His work, and songs of Woody Guthrie. NYU Loeb Student Center, 566 La Guardia Pl., at 8. $7, to benefit Robert F. Wagner Labor Archives.

MARK MITCHELL, pianist. Ravel, Debussy, Chopin, Charles T. Griffes. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MANNES PERCUSSION ENSEMBLE, Howard Van Hyning director. Colgrass, J. Tower, Mitchel Peters. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

HOW LOVE ENDURES—A valentine's-day celebration; Leslie Middlebrook and Lee Moore sing Broadway songs of 100 years ago to today. Also a sing-along and refreshments. YWCA, 610 Lexington Ave. at 53rd St. (755-4500), at 7:30 $4

Tuesday, February 14

CINCINNATI SYMPHONY ORCHESTRA, Michael Gielen conductor; mezzo-soprano Maria Ewing. Kramer's *In and Out of Time* (N.Y. premiere); Berlioz's *Nuits d'ete,* and *Romeo and Juliet* (excerpts). Carnegie Hall at 8. $10-$17.50.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; trumpeter Philip Smith. Haydn's Symphony No. 104 "London"; Berg's Three Pieces for Orchestra; Haydn's Trumpet Concerto; Strauss's *Till Eulenspeigel.* Avery Fisher Hall at 7:30. $6-$25.

CHAMBER MUSIC AT THE Y—Guarneri String Quartet, with violist Walter Trampler. Mendelssohn's Quartet in e, Op. 44, No. 2; Mozart's Viola Quintet in D, K. 593; Tchaikovsky's Quartet No. 1 in D, Op. 111. 92nd Street Y at 8. $9.50-$12.50.

MENUDO—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $18, if available (performances also 2/15 and 17-23).

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 2/13.

SYLVIA KAHAN, pianist. Works by Mozart, Mendelssohn, Bartók, Debussy, David Liptak, Richard Cameron-Wolfe. Merkin Concert Hall at 8. $7.

JOHN HARLE, saxophonist, with pianist John Lenehan. Music of Bach, Villa-Lobos, David Heath, Jonathan Lloyd, Bonneau, Rorem, Ibert. Carnegie Recital Hall at 8. $7.

ST. THOMAS CHOIR/ST. LUKE'S CHAMBER ENSEMBLE, Gerre Hancock conductor; organist Judith Hancock, with orchestra and vocal soloists soprano Catherine Aks, mezzo-soprano Mary Ann Hart, tenor Jeffrey Thomas, bass Richard Anderson. Haydn's *Lord Nelson* Mass, Brixi's Concerto in F for Organ, Horns, and String Orchestra. St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. $5.

MIMI COREY, violist, with pianist Raul Sunico; also Carol Bresner, Alexander Roberts. Program includes a musical valentine for viola, musical saw, soprano, and piano trills. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $3, or two for $5, or 3 for $5.

TODD AND ANNE WILSON, duo-organists. Solos and four-hand duets; Wesley, Dupré, Duruflé, P.D.Q. Bach. Trinity Church, Broadway at Wall St., at 12:45. Free.

AKBAR ALI, solo violin lecture-demonstration. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. Free.

DONNA WISSINGER, flutist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and roll, and open jamming with audience musicians. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 15

CINCINNATI POPS WITH CLEO LAINE, Erich Kunzel conductor; saxophonist John Dankworth and Quartet. Offenbach's *Gaité Parisienne* (selections), Hayman's *A New York Tribute;* Proto's *A Portrait of George Gershwin;* Shakespearean Sonnets set to Dankworth's music. Carnegie Hall at 8. $10-$17.50.

ROBERT STARER, pianist/**ZVI ZEITLIN,** violinist/**DAVID BAR-ILLAN,** pianist; Matthew Lazar, conductor. With the Zamir Chorale. Works by Starer, Paul Ben-Haim. Merkin Concert Hall at 8. $9.

STEPHEN HOUGH, pianist. Works by Bach-Busoni, Scriabin, Liszt, Haydn, Prokofiev. Alice Tully Hall at 8. $6.

CHAMBER MUSIC AT THE Y—See 2/14.

JOHN LEHMANN-HAUPT, guitarist. Handel, Rameau, Couperin, Bach, Ponce, Turina, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

MENUDO—See 2/14

GABRIEL PALKA, violinist. Works by Beethoven, Ravel, Wienawski, Bloch. Carnegie Recital Hall at 8:30. $6.

CYNTHIA PETERSON, pianist. Scriabin, Chopin, Rachmaninoff. St. Bartholomew's Church, Park Ave. and 50th St., at noon. Free.

DONNA WISSINGER, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PINGRY SCHOOL ENSEMBLE, of Elizabeth, N.J. Renaissance and Baroque music for recorders, brass, and choirs. Trinity Church, Broadway at Wall St., at 1. Free.

JANE JARVIS, pianist/**MILT HINTON,** bassist. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

SOCIETY OF THE CLASSIC GUITAR—Lincoln Center Library at 4. Free.

FRENCH IN FEBRUARY—Soprano Beth McCullogh, flutist Joseph Piscitelli, pianist Joan Krueger. Fauré, Poulenc, Ravel. Harkness Atrium, 61 W. 62nd St. (874-2688), at 6. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

STUDENT CHAMBER MUSIC—Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MICHAEL SMITH, guitarist. Faculty recital. Brooklyn College Center, Whitman Hall, at 12:15. Free.

BRONX RIVER SYMPHONY ORCHESTRA, Edward Cruz director. Classical music by black composers. Lehman College Theater, Bedford Park Blvd. West, Bronx, at 4:15. Free.

Thursday, February 16

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Radu Lupu, New York Choral Artists. Webern's *Das Augenlicht,* Op. 26; Mozart's Piano Concerto in A, K. 488; Holst's *The Planets.* Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only; 9:45 a.m.; $3.

CLAUDIO ARRAU, pianist. Beethoven's Sonata No. 7 in D, Op. 10, No. 3; also works by Schubert, Chopin, Liszt, Debussy, Brahms. Carnegie Hall at 8. $12-$20.

TAFELMUSIK BAROQUE ORCHESTRA, Jean Lamon music director. Music by Bach, J.C. Bach, and C.P.E. Bach. Metropolitan Museum at 8. $8.

ARTIS WODEHOUSE, pianist. Works by Fauré, Betsy Jolas, Gershwin, Debussy. Merkin Concert Hall at 8. $7.50.

MARIA SANCHEZ-CORTES, guitarist. Works by Mussorgsky, Bach, de Visee, Giuliani, Castelnuevo-Tedesco, Villa-Lobos, Malats, Sainz de la Maza. Carnegie Recital Hall at 8. $6.50.

THE MUSIC OF MAX LIFCHITZ—North/South Consonance Ensemble, composer-pianist Max Lifchitz, mezzo-soprano Constance Beavon, basset-hornist Paul Gallo, soprano Judith Otten, dancer Pilar Urreta. Program includes some premieres. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

FRANK SMITH, organist. Elgar's Sonata in G. St. Paul's Chapel, Broadway at 116th St., Columbia U., at noon. Free

MOZART AT NOON—Lincoln Center Library at noon. Free.

LISE MESSIER, soprano/**GLEN PARKER,** pianist/**CHRIS FELL,** clarinetist. Cooke, Fauré, Schubert. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

FACULTY COMPOSERS CONCERT—Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

RIKI AYALA & PUERTO RICO/NEW YORK—Jazz at the Taller LatinoAmericano, 19 W. 21st St. (255-7155), at 9. $3.

GUILD OF COMPOSERS—Music by Perle, Wyner, Beaser, Ran, Cohen, performed by pianists Richard Goode, Yehudi Wyner, Julie Lustman; violinist Daniel Stepner, the Atlantic String Quartet, clarinetist Laura Flax, baritone Richard Lalli. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

Friday, February 17

NEW YORK POPS, Skitch Henderson director; with clarinetist Woody Herman, drummer Bobby Rosengarten. Rossini's *"La Gazza Ladra"* Overture; Griffe's *The White Peacock;* Gould's Concerto for Petite Percussion and Orchestra; Offenbach's *La Vie Parisienne.* Carnegie Hall at 8. $12-$20.

NEW YORK PHILHARMONIC—At 2. See 2/16.

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor and violinist; with pianist Misha Dichter. Beethoven's Overture "Egmont," Symphony No. 1, Piano Concerto No. 4. Avery Fisher Hall at 8. $9-$17.50.

MENUDO—See 2/14.

DAVID SOYER, cellist/**CYNTHIA RAIM,** pianist. Beethoven's Sonata in E-flat, Op. 64; Martinu's Sonata No. 2; Rachmaninoff's Sonata in c, Op. 19. Metropolitan Museum at 8. $8.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Clifford Gilmore conductor; pianist-organist Anthony Newman. Berlioz's Overture to *Beatrice and Benedict;* Rheinberger's Organ Concerto No. 2; Newman's Concertino for Piano, Winds, Brass, and Percussion (world premiere); Beethoven's Symphony No. 7. Trinity School, 91st St. at Columbus Ave. (228-6988), at 8. $8, in advance $6.

MANHATTAN SYMPHONY ORCHESTRA, Bruce Ferden conducting; pianist Young-Ho Kim. Prokofiev's *Classical Symphony;* Strauss's *Der Rosenkavalier* Suite; Rachmaninoff's Piano Concerto No. 2. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

CAROLE KING AND FRIENDS—Town Hall at 7:30. $14.50, $16.50. Benefit for Sen. Gary Hart's presidential campaign.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. "Mozart and Friends." Music by Mozart, Salieri, J.C. Bach, L. Mozart, M. Haydn, Haydn. St. Peter's Church, Lexington Ave. and 54th St. (869-0970), at 8. $10, $15.

ALBERTO FORERO, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

TOMMY FLANAGAN, pianist/**GEORGE MRAZ,** bassist. Jazz at 6, at the New School, 66 W. 12th St. $6.

MARIA SANCHEZ-CORTES, guitarist. Works by Mussorgsky, Bach, de Visee, Giuliani, Castelnuovo-Tedesco, Villa-Lobos, Malats, Sainz de la Maza. Casa de Espana, 314 E. 39th St. (689-4232), at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

NEW YORK VOCAL SPECTRUM, also the boys of the Greenwich Choir, instrumentalists conducted by Leo Warbington; bass-baritone Toshiaki Kunii, boy soprano Steven Wittmore, organists James McGregor and Winifred Stark. Fauré's *Requiem;* also works by Bach and Grandjany. Holy Apostles Church, Ninth Ave. and 28th St. (243-7177), at 8. $5.

THE YOUTH CHOIR/THE VOICES OF CONVENT, with Frances Jackson. Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (590-3198), at 7.

THE KINANDERS PRESENT—Vocalists and instrumentalists perform music by Liszt, Schumann, Boito, Donizetti, and selections from Act IV of Verdi's *Otello.* Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

ROY AYERS/NOEL POINTER/SONNY FORTUNE—Jazz, "Music Against Apartheid." Hunter College Auditorium, Lexington Ave. at 68th St. (234-1334), at 7:30. $10, in advance $6 and $8.

WALT MICHAEL & CO.—String-band music, original and traditional. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $6.

BARBARA & GERHARDT SUHRSTADT, four-hand piano music. Lincoln Center Library at 4. Free.

VALERIE PONOMAREV, trumpeter from Russia. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

DAVID PASQUALE, pianist, with the New York Concertante Ensemble. Siegmeister, Janacek, Berg, Schubert. LaGuardia Community College, 31-10 Thomson Ave., L.I. City (626-5053), at 8. $3.

ASTRUD GILBERTO, singer, in "Onstage Cabaret" program at Whitman Hall, Brooklyn College, at 9. $30, including preceding dinner.

KEN AND PAT ROLSTON/HENRY NERENBERG—"We Still Ain't Got No Band Supper Club & Living Room Music Emporium." Traditional, gospel, doo-wop, 1920s standards. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, February 18

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor; pianist Andras Schiff. Rossini's Overture *La Italiana in Algeri;* Mendelssohn's Symphony No. 1; Mozart's Piano Concerto No. 22. Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—See 2/16.

BACH ARIA GROUP, Samuel Baron director. Bach Cantatas Nos. 99, 126, 110, 151, 9; Trio in C, BWV 1037; Duets from Cantatas Nos. 157, 66, 63, 78. Metropolitan Museum at 8. $10.

CONCORD STRING QUARTET/ASPEN SOLOISTS, with pianist Lilian Kallir, violinist Elmar Oliveira. "Music for Survival," Beethoven chamber music. Symphony Space at 8. $7, $10.

NIKITA MAGALOFF, pianist. Chopin program. 92nd Street Y at 8. $10-$12.50.

MENUDO—See 2/14.

THOMAS BOGDAN, tenor. English ballads and "ayres"; songs by Schubert, Fauré, Britten, Rorem. St. Peter's Church, Lexington Ave. and 54th St., at 5. $6, $8.

ALICE GILES, harpist. Works by C.P.E. Bach, Hindemith, Salzedo, Caplet, Eberhard (New York premiere). Merkin Concert Hall at 8. $9.

GRANDE BANDE CHAMBER ORCHESTRA, Frederick Renz conductor. "Genius of England"—music of Purcell, Boyce, Arne, Handel, J.C. Bach, others. Alice Tully Hall at 8. $12.

GREGG SMITH SINGERS—"A Festival of Madrigals," contrasting English Renaissance composers with the moderns Schuman, Finney, Silver, Sowash, Moore (world premiere). St. Peter's Church, Lexington Ave. at 54th St., at 8:30. $8, $10.

HERRICK QUARTET, with pianist Frank R. Taplin. Concerts for Peace. Jonathan Schell, speaker. Music by Andreae (N.Y. premiere), Francaix, Vaughan Williams, and Mozart's Quartet in *g.* Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

AMERICATHON '84—WNYC at the Public Theater, 425 Lafayette St. (598-7150), noon-6. Performances and talks, with Meredith Monk, Ralph Shapey, Oliver Lake, Jacob Druckman, Virgil Thomson, many more. Seatings at 11, 1, 3; tickets available an hour before each, one per person. Free.

DONNA WISSINGER, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MARIA RADICHEVA, violinist, with pianists Stephen Lazarus and Justin Dello Joio. Brahms, Hadjiev, Norman Dello Joio, Ravel. Lincoln Center Library at 2:30. Free.

FREDDIE WAITS, drummer-composer. Jazztrack, 386 Broadway at White St. (685-4786), at 10 and midnight. $8.

DARIUSH TALA'I/DJAMCHID CHEMIRANI/MAHMOUD TABRIZI-ZADEH—Music of the Persian Court. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ACHACHILA—Ancestral music from Bolivia, by Hilarion Portugal Soto and group. Baha'i Center, 53 E. 11th St. (989-9617), at 7:30. $3.

CHAMBER MUSIC AT BAM, with soprano Marvis Martin, clarinetist David Singer, violinist Masuko Ushioda, cellist Laurence Lesser, pianist Charles Wadsworth. Schubert, Dvorak, Stravinsky, and spirituals. BAM at 8:30. $7.

BIG BAND SHOW, with Helen Forrest, Johnny Desmond, the Modernaires, the Horace Heidt Orchestra. Brooklyn College Whitman Hall at 8. $8-$12.

Sunday, February 19

PARNASSUS, Anthony Korf director; tenors Frank Hoffmeister, Douglas Perry; baritone David Evitts; bass Kenneth Bell. Stravinsky's *Renard* (in Russian), *Ragtime,* new work by Michael Gandolfi, Carter's *Voyage,* Robert Hall Lewis's *Combinazioni I.* Merkin Concert Hall at 3. $6.

CHAMBER ORCHESTRA OF THE NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; flutist Eugenia Zukerman. Works by Rameau, Leclair, LeDuc. Carnegie Recital Hall at 2. $8.50.

BRANDENBURG ENSEMBLE, Alexander Schneider conductor; pianist Peter Serkin. Mozart's Piano Concerto in F, K. 413; Bach's Piano Concerto in f, and Brandenburg Concertos Nos. 2 and 3. Avery Fisher Hall at 3. $8-$15.

PHILHARMONIA ORCHESTRA OF LONDON, Vladimir Ashkenazy conductor. Avery Fisher Hall at 8. Sold out.

TOKYO STRING QUARTET—With pianist Radu Lupu. Music of Haydn, Ravel, Schumann. Alice Tully Hall at 3. $13.

GARRICK OHLSSON, pianist. Schubert, Scriabin, Wolpe, Wuorinen, Debussy. Town Hall at 2. SRO, $3.

FRANK PATTERSON, tenor, with pianist-harpist Eily O'Grady. A John McCormack Centennial concert. Irish songs, and songs of Schubert, Mozart, Handel. Carnegie Hall at 2:30. $7-$15.

NEW YORK PHILHARMONIC ENSEMBLE—Chamber music, performed by orchestra members; music by Albrechtsberger, Hindemith, Ravel, Bartók. Asia Society, Park Ave. at 70th St., at 5. $10.

MELVILLE BROWN, pianist. New York debut. Works by Haydn, Brahms, Chopin, Ginastera. Merkin Concert Hall at 8. $6.

MENUDO—See 2/14. At 3 and 8.

FEDERAL MUSIC SOCIETY—A Washington's Birthday concert, with flutist Mary Barto, soprano Judith Otten, clarinetist Richard Wagner, cellist Theodore Mook, others. Citicorp Atrium at noon. Free.

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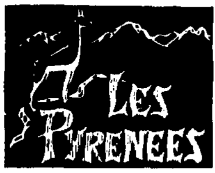

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MUSIC & DANCE

RICHARD GOODE, pianist. Beethoven program. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

KARL BERGER/GEORGE SCHUTZ, piano-vibes duo. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MARK HANDELMAN, TOM CAPUDER, DANNY KALB—Acoustic music and song, "From the Clubs and Cafes of Greenwich Village." 14 East at Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $4.50.

REMKO SCHA, the Machines/**TIM WRIGHT**/Modern Living Guitar Massage. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

A COMPANY OF THREE—Flutist Sarah Trautman, violist Jennifer Sills, harpist Carol Emanuel. Rameau, Ravel, Bach. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055), at 3. $7.

BRONX ARTS ENSEMBLE, with soprano Edith Gordon Ainsberg. George Washington Birthday concert. Works by Billings, Antes, Reinagle, Gualdo, from the Colonial period. Van Cortlandt Mansion, Broadway and 246th St. (549-1899), at 2. Free.

AEOLIAN CHAMBER PLAYERS—Mozart, Carman Moore, Brahms. Lehman College Theater, Bedford Park Blvd. West, Bronx, at 3. Free.

BROOKLYN COLLEGE SYMPHONY ORCHESTRA, Dorothy Klotzman conductor; baritone Sidney Johnson. Concert for Black History Month. Whitman Hall, campus, at 2. $3.

MARK BERNAT, cellist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

SANDY RAY CHORUS—Traditional and modern gospel music. Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), at 3. $2.

CHAMBER MUSIC AT BAM—See 2/18. Today at 2.

CHINESE MUSIC ENSEMBLE OF NEW YORK—Traditional instruments, traditional music. Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405), at 2. Free with museum admission.

CONCERTS IN CHURCHES—Richmond Choral Society; Handel's *Messiah.* Christ Church, 76 Franklin Ave., S.I., at 4. $4. . . L'Ensemble de la Guerre; N.Y. debut of Canadian group that performs music by women composers of the Baroque period. Caccini, Strozzi, Leonarda, de la Guerre. Corpus Christi, 121st St. between Broadway and Amsterdam Ave., at 3. $7. . . Rodney Sorenson, tenor. Berlioz's *Nuits d'ete,* Mahler's *Songs of a Wayfarer.* Good Shepherd, 7420 Fourth Ave., Brooklyn, at 4. $3 . . . Chamber music, Madison Ave. Presbyterian, 73rd St., at 4. $4. . . St. Peter's, Lexington Ave. at 54th St. at 5: Jazz Vespers with the Jean Churchill Trio; offering. At 7: Mannie Banks, pianist; $3.

Monday, February 20

PHILHARMONIA ORCHESTRA OF LONDON, Vladimir Ashkenazy conductor and pianist. Beethoven's Leonore Overture No. 3 and Piano Concerto No. 2; Sibelius's Symphony No. 2 in D, Op. 43. Carnegie Hall at 8. $12, $15.

LAURA HUNTER, saxophonist, with pianist Brian Connelly. Works by Maurice, Finney, Lennon, Ibert, Bolcom, Laura Clayton (N.Y. premiere), others. Merkin Concert Hall at 8. $7.50.

MUSIC FOR TWO PIANOS AND PERCUSSION—Pianists Jeananne Albee, Cheryl Hardwick; percussionists Tom Goldstein, Thad Wheeler; flutist Tamsin Fitzgerald. Stravinsky, MacBride, Harrison, Milhaud, Bartók. CUNY Graduate Center, 33 W. 42nd St., at 8. $5.

MUSIC BY LARRY LOCKWOOD.—Many performers. Manhattan School of Music, 122nd St. and Broadway (749-2802), at 8. Free.

FREDERICK SWANN, organist. Vierne, Honegger, Bach, Dillon, Preston, Franck, Widor. First Presbyterian Church, Fifth Ave. at 12th St., at 8.

CHAMBER MUSIC—Performed by Mannes College faculty and students. Bassoonist Judith Le Clair, hornist Philip Myers, oboist Elaine Douvas, clarinetist Gervase De Peyer, harpsichordist Theodore Ganger. Beethoven, Zelenka, Schuller, Mozart. CAMI Hall, 165 W. 57th St., at 8. Free.

NEW YORK CITY BRASS ENSEMBLE, Eric Culver conductor. American fanfare music by Copland, Piston, Taylor, Hanson. Good Shepherd-Faith Church, 152 W. 66th St., at 8. $5.

Opera

Metropolitan Opera

TO APRIL 12—$12-$75. Mon., 2/13, at 6:30: Berlioz's *Les Troyens,* Levine conducting; with Norman, Troyanos, Sooter, Monk, Plishka. 2/14 at 8: Handel's *Rinaldo,* Bernardi conducting; with Ewa Podles (debut), Carol Vaness (debut), Robinson, Raffanti, Ramey. 2/15 at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Rysanek, Savova, Cassilly, Hagegard. 2/16 at 8: Verdi's *Macbeth,* Fulton conducting; with Negri, Milnes, Shicoff, Plishka. 2/17 at 8: Stravinsky; Tate conducting; *Le Sacre du Printemps,* with Graves, Stocker, Metropolitan Opera Ballet; *Le Rossignol,* with Rolandi, Catania, Creech, Meredith, Robbins, Kraft, Berberian, Makarova, Dowell; *Oedipus Rex,* with Quivar, Lewis, Mazura, Dowell. 2/18 at 12:30 (note early hour): *Les Troyens;* same as 2/13 (broadcast, WQXR). 2/18 at 8: *Rinaldo;* same as 2/14, except Cook for Ramey. 2/20 at 8: Strauss's *Arabella,* Marek Janowski conducting (debut); with Te Kanawa, Battle, Dunn, Rendall, Nentwig, Mazura.

Other

CHERUBIN, by Massenet. Concert version conducted by Henry Lewis, with Frederica von Stade, Valerie Masterson, Ashley Putnam, Samuel Ramey, Nico Castel. Carnegie Hall, 2/19 at 7:30. $18-$50.

LADY MACBETH OF MTSENSK, by Shostakovich. Staged and in English, by Juilliard American Opera Center, Maxim Shostakovich conductor. Juilliard Theater, 155 W. 65th St. (874-1515). 2/15, 17 at 8; 2/19 at 3. $5, $7.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Opera's favorite double bill. Amato Opera, 319 Bowery (228-8200), 2/18, 24, 25, 3/3, 10, 17 at 7:30; 2/19, 3/4, 11, 18 at 2:30. $8.

UN BALLO IN MASCHERA, by Verdi. Staged version by the Opera Stage. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176), Sun. at 3, thru 2/19. $4

BANK BAN, by Ferenc Erkel, a Hungarian work performed in English, by Bel Canto Opera. Robert Wagner Jr. H.S., 220 E. 76th St. (752-4210). 2/18, 25 at 8; 2/19, 26 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 2/15-26: Gilbert and Sullivan's *Iolanthe.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

OPERA SCENES—John Brownlee Opera Theater. Staged arias and ensembles from Mozart, Verdi, Puccini, Strauss, others. Manhattan School of Music, Broadway at 122nd St. (749-2802), 2/14 at 4. Free.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 2/19 at 3, 2/25 at 8. $12.

Dance

New York City Ballet
At the New York State Theater

TO 2/19—$3-$30. 2/14 at 8: *Ballo della Regina, Scotch Symphony, Dances at a Gathering.* 2/15 at 8: *Concerto for Two Solo Pianos, Afternoon of a Faun, Other Dances, Antique Epitaphs.* 2/16 at 8: *Scotch Symphony, Monumentum/Movements, Serenade.* 2/17 at 8: *Concerto Barocco, Scotch Symphony, Dances at a Gathering.* 2/18 at 2: *Ballo della Regina, Concerto for Two Solo Pianos, Who Cares?* 2/18 at 8: *Kammermusik No. 2, Davidbündlertänze, Antique Epitaphs.* 2/19 at 1: *Antique Epitaphs, Afternoon of a Faun, Concertino, Serenade.* 2/19 at 7: *Concerto Barocco, Davidbündlertänze, Who Cares?*

Other

MURRAY LOUIS DANCE CO.—Program I: Brubeck/Louis "In Concert," with Dave Brubeck Quartet, 2/14 at 8. Program II, the Company, with *Calligraph for Martyrs, Aperitif,* Murray Louis *Solo, Stravinsky Montage,* 2/15 at 8. City Center. $6-$24.

NIKOLAIS DANCE THEATRE—Program I: *Varèse Tribute* (world premiere), *Liturgies* (N.Y. premiere), *The Mechanical Organ;* 2/16 at 7; 2/18, 21, 24 at 8; 25, 26 at 3. Program II: *Pond, Kaleidoscope, Gallery;* 2/17, 22, 23, 25; 2/18, 19 at 3. City Center. $6-$24.

BEE LINE, a dance poem by Alma Yoray. The Dance Space, 357 Jay St., Brooklyn (852-1305). 2/17-19 at 8:30. $4.

COLLOQUIUM—Premiere performances of Robin Staff's new company. Works by Anderson, Brookoff, Keuter, Pilafian. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 2/16, 17, 18 at 8. $7.

DOAN KET—A new dance collective, with works by Gloria Nazario, Hallie Wannamaker, others. Also a piece by the Wallflower Order. Taller LatinoAmericano, 19 W. 21st St. (473-4678), 2/17, 18, 19 at 8. $5.

RIVERSIDE DANCE FESTIVAL—Gus Giordano Jazz Dance Chicago in the Benny Goodman classics to contemporary street dancing. 2/15, 17 at 8, 2/19 at 2. Riverside Church, the Drive at 120th St. $6.

OTHER EVENTS

Happenings

WESTMINSTER KENNEL CLUB DOG SHOW, 2/13-14 at Madison Square Garden (564-4400). There are 2,647 entries in 138 breeds and varieties. Half the entries will be benched and judged each day: Sporting, Hound, and Toy on Mon.; Working, Terrier, Non-sporting, and Herding Tues. You can wander in the benching areas each day, watch the breed judging in the main rotunda rings, and then the best-in-group at 8 each night. Best-in-show judging begins Tues. around 10:30 p.m. There is also a large entry (76) for the Junior Showmanship competition; these finals are at 7:30 Tues. Admission $10-$15; children $5.

HOLIDAY CELEBRATIONS—This week's special days call for special events. Consider: Fraunces Tavern Museum, on the site where General George Washington said farewell to his officers, is a great place to wish our first president a happy birthday. There'll be an open house at 54 Pearl St., 2/20, 10-4. Besides viewing the current exhibitions, one can listen to Jay Ungar and Lyn Hardy and their country and bluegrass music on fiddle, mandolin, guitar, Jew's harp, banjo, and fiddlesticks. They begin their tunes at 1... A Valentine's Day party 2/14 benefits the Roundabout Theatre Company, whose current Stage One attraction is the sold-out *Old Times,* the Pinter play that stars Anthony Hopkins, Marsha Mason, and Jane Alexander. For $150, one can see the show (333 W. 23rd St.), then join hosts Eli Wallach and Anne Jackson, with the play's stars and others, for a champagne supper and dance. 924-7160, ext. 22, for reservations... Another Washington Birthday Party is the annual event at the Morris-Jumel Mansion, St. Nicholas and Edgecombe Aves., which served as the general's headquarters in 1776. Date is 2/19 at 2, and $5 admission includes refreshments, a look around the house, and a talk on National Park sites here in New York by John R. Lancos... A Valentine's Dance 2/14, 8-midnight, benefits the New Puck Art School, in the Victorian ballroom of the old Puck Building, 295 Lafayette St. There'll be dancing to the Glenn Miller-style band of Loren Schoenberg, with vocals by Daryl Sherman, a lady who knows the right sounds; also a cash bar and hors d'oeuvres. Admission is $35, or $25 in advance (226-0604)... The Cortelyou branch of the Brooklyn Public Library celebrates its first anniversary with all-day events 2/15. There'll be cooking with Cho Miller at 1, tours of the library all day, with door prizes and refreshments, and a variety of events almost hourly, these including dance at 7, financial tips by Brian J. Sheen at 2 and 7:30, and lots more. All free (462-4200).

HARLEM GLOBETROTTERS—Comic basketball at its most serious and manic, with the best of the best, including Fred "Curly" Neal and Hubert "Geese" Ausbie. 2/17 at 7:30, at Nassau Coliseum, Uniondale, L.I. (516-794-9100); 2/18 at 7:30, 2/20 at 2, at Meadowlands Arena, E. Rutherford, N.J. (201-935-3900); 2/18 at 2, 2/19 at 1, at Madison Square Garden (564-4400). $7-$10.50 at all three arenas.

INTERNATIONAL ANTIQUES SHOW—Madison Square Garden Rotunda (564-4400). As usual, a vast range of memorabilia, collectibles, and genuine antiques of most of the popular periods, from tiny jewelry to palace-sized furniture. 2/18, 1-10; 2/19, 20, noon to 7: 2/21. noon-6. $5.

MORE NOTES ON BLACK-HISTORY MONTH—See also Music listings, page 110, for special concerts. Meantime, 2/15, at the Lehman College Theater in the Bronx, there'll be a program from 2 p.m., with a lecture-slide show, jazz at 3, and Fugard's play *The Island* at 6:30. It's a full day; check for complete schedule (960-8284)... Paul Robeson Jr. appears at the Brooklyn Library New Lots branch, 2/15 at 7, to talk about his father and present a film tribute... Poet-playwright Amiri Baraka and Amina Baraka will read from their anthology of Afro-American women authors, 2/17 at 8, at the New School, 66 W. 12th St. (741-5667). $6.

SPRINGY THOUGHTS—The Shop-in-the-Garden at the New York Botanical Garden in the Bronx invites us to advance the calendar (high time, too) a bit, by staging a weekend sale of flowering plants. Dates are 2/18-20, 10 a.m. to 5 p.m. You'll find a house-plant clinic (1-2:30), along with orchids, potted bulbs, African violets, and many more. And in the Conservatory, where the Dutch Flower-bulb Festival is aglow thru May, they'll be giving away crocus bulbs to brighten your own corner.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

UPPER EAST SIDE HISTORIC DISTRICT—Adventure on a Shoestring (265-2663). 2/19 at 3, meet at SE corner of Fifth Ave. and 59th St. $5.

IN STEP WITH THE INDIANS—A walk by the High Rock Park Conservation Center, New Dorp, S.I. (987-6233). 2/18, 19. Call for hour and meeting place.

SOUTH STREET SEAPORT MUSEUM—Daily tours of ships and the area's streets; 50 minutes. Call for schedule (669-9400) and price. More tours scheduled for spring.

URBAN PARK RANGERS, tours and workshops. All free unless noted. Bronx: "Indians and Blacks, Old Friends"; 2/19 at 1, meet at the Crotona Park Boathouse, off Crotona Park East between Charlotte St. and Suburban Pl. (589-0096). 2/19 at 1, meet at Poe Park Bandshell, Kingsbridge Rd. and Grand Concourse, to learn about Edgar Allan Poe, "the man and the myth"... Brooklyn (856-4210): 2/18 at 1, meet at Prospect Park's Seal Pool for a look at the Zoo, its past, present, and future. 2/19 at 1, meet at St. Edward's Pl. and Myrtle Ave., for a Spanish-English tour of Fort Greene Park, focus on its Spanish-English history... Manhattan (397-3091): 2/19 at 1, meet at C.P.W. and 100th St. for a tour of Central Park's winter ecology... Queens (699-4204): Phone for details on cross-country-ski tour-workshop, 2/19 at 10 a.m.

UNION SQUARE ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 2/18 at 1; $5. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1. 2/19 at 8:30 a.m., a bird walk. $1... Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above... 2/19 at 2, meet at the Loeb Boathouse, Lake at 74th St., Central Park, for a bird-watch walk. Free (397-3156).

Sports

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 2/15 at 7:30, vs. Islanders. 2/19 at 7:30, vs. Philadelphia... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 2/18 at 7:05, vs. Rangers.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 2/16 at 7:30, vs. Indiana. 2/18 at 7:30, vs. New Jersey. 2/21 at 7:30, vs. Portland.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). Next home game, 2/22 at 8, vs. Pittsburgh... **Cosmos,** at Madison Square Garden (564-4400). $5-$12. Next home game, 2/17 at 7:30, vs. Tulsa.

WRESTLING—All-star pro matches. Madison Square Garden (564-4400), 2/20 at 8. $6-$11.

Children

PAPER BAG PLAYERS, in "Dandelion," "a child's guide to evolution." Play with music, and party after each performance. There's even a Prehistoric Playground in the lobby. Symphony Space, Broadway at 95th St. (864-5400). Sat. and Sun. thru 4/1 (except 3/17, 18), at 2. $8.

NEW YORK RENAISSANCE BAND—"Music From Italy," with song, dance, chatter about 16th-century Italy. Band members wear costumes and play authentic instruments. St. Michael's Hall, 225 W. 99th St. (222-2700), 2/18 at 2. $4.

THE CATS—Shadow-puppet play by Puppet Folk Theatre Co., 53 Hudson St. (three blocks north of Chambers) (249-4325). Sat. and Sun. thru Feb., at 3. $2.50; adults $4.

ALVIN AND THE CHIPMUNKS AND THE MAGIC CAMERA—A new musical production, with the Evil Shutterbug as the villain. Madison Square Garden Felt Forum (564-4400). 2/18, 20, 22, 23, 24 at 11 a.m. and 2 p.m.; 2/19, 26 at 1 and 4; 2/25 at 11, 2, 5:30. $6, $7.50.

STORY HOUR IN FRENCH, for ages 3-6. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100). 2/17 at 4. Pre-registration is required. $1.

VALENTINE HUGS—A "holiday of love," with Butterscotch Bunny and her two-legged friends. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 2/18 at 10 a.m. for 6-8-year-olds; registration required. $3.

DISCOVERING NATURE IN WINTER—A workshop includes a scavenger hunt, sampling of wild edibles, following animal tracks, and more. Clay Pit Ponds State Park Preserve, Charleston, S.I. (967-1976). 2/18, for ages 8-12. Registration is required.

CHIPMUNK CHATTER—Games, a nature walk, songs, stories, all about "Chip" in the winter. Alley Pond Environmental Center, 228-06 Northern Blvd. (229-4000). 2/15, 17, 19, 23 at 1. $3. Ages 4-6 only; must pre-register.

URBAN PARK RANGERS—See "Tours" above.

THE REMARKABLE MR. PUSS-IN-BOOTS, with the hand-carved marionettes of Puppetworks. Sun. at 1, thru March; also 2/20 at 1. Old First Church, 729 Carroll St. (638-5725). $3.50.

ANDROCLES AND THE LION—Musical, with audience participation, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/17, at 1 and 3:30. $3, adults $4.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

ONCE UPON AN ISLAND—Exhibition by Staten Island Children's Museum, on four centuries of S.I. history. At the S.I. Mall, thru 6/30. Mon.-Fri. 10-1; Fri. eve. 6:30-9:30; Sat. Sun. 12:30-4.

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 2/19. $4.

CRICKET ON THE HEARTH, Dickens's fairy tale. Theater of the Open Eye, 316 E. 88th St. (534-6909). 2/14 at 7:30. $4.

TALES OF TREASURE ISLAND—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

SPECIAL EXHIBITS—Opening 2/14, at Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls... "Children's Children: American Folk Dolls," at the Museum of American Folk Art, 49 W. 53rd St., thru 3/31... "The Robot Exhibit: History, Fantasy, and Reality," at American Craft Museum II, 77 W. 45th St., thru 5/11.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

THE MOUSE HOUSE, and Marionette Ballet; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 2/26. $2.50. Reservations a must.

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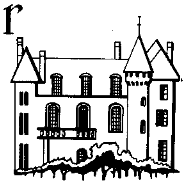

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OTHER EVENTS

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/18 at 1:30, "Rumpelstiltskin," by Grey Seal Productions. $2.50... Please Touch demonstration follows at 2:40. $1... "Imagination"—Stephanie Amy Cowell, balladeer, with songs, stories, games. 2/19 at 3. $3.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 2/19, "Cinderella" at 1, "Jack and the Beanstalk" at 2:30. Both musicals. $3.50.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 2/16 at 4, short films, ages 3-8... Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish... Aguilar branch, 174 E. 110th St. 2/15 at 4, the Big Apple Puppet Theater in "Folk Tales From Around the World"; free... Webster branch, 1465 York Ave., 2/14 at 1:30, Marlo Thomas's "Free to Be...You and Me"; 2/17 at 10:30, Walt Disney cartoons; free... Washington Heights branch, 1000 St. Nicholas Ave. 2/15 at 11, films for pre-schoolers; at 3:30, films for older children; free... Cortelyou (Brooklyn) branch, Cortelyou Rd. at Argyle Rd. 2/15 at 10:15 a.m., poetry reading for pre-schoolers; free.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 2/18 at 1, "Telling the truth about cherry trees." Free, but must pre-register (772-0210).

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, $5 minimum... **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

SLEEPING BEAUTY—Musical fantasy. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. Thru 3/4; also 2/20-24; at 1 and 3:30. $3.50. Reservations a must.

RED RIDING HOOD/THE THREE LITTLE PIGS—Playhouse on the Mall, Bergen Mall, Paramus, N.J. (201-368-1943). 2/16 at 10 and 1; 2/18 at 11 and 2; 2/19 at 3. $4.50.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. 2/18 at 1, the Mimestrals, with a mime workshop. 2/18 at 1:30 and 3, 2/19 at 3, a parent/child workshop on harmony in music and art. Free with musuem admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 2/18 at 1:30, learn how to play ancient games. Also "theme" programs Sat. and Sun., with talks, workshops, films, etc. 2/18, 19, "Egyptian Royalty."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. Feb. is Black-History Month. 2/13 at 1:30 and 3:30, learn about tambourines, then create your own. 2/18 at 1:30, "I Cannot Tell a Lie," with Felicia Tedesco; based on Washington's childhood—take your favorite "tall tale," 2/19 at 1:30, Women of the Calabash, with African, Caribbean, black-American music. 2/20 at 1:30, make paper "whistling eagles." Free with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 2/19, collage-making.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. Wed. at 3, Sat. at 11 a.m., slide shows on New York's history; 2/15 and 18: "People on the Streets" (1980).

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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BLUE NOTE—131 W. 3rd St., 475-8592. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. 2/13, Marge Kessler & Trio; Stephanie Crawford & Trio. 2/14-19, Jaco Pastorius. 2/20, Amber Chiang and Trio; Jazz Babies. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 2/13-18, John O'Neal. 2/20-25, Lee Ann Ledgerwood and George Mraz. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Alberta Hunter, the grand old lady of the blues, Wed.-Sat. at 9. Jazz singer Carrie Smith, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11. AE, MC, V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 2/13, 20, The Ed Polcer Quintet. 2/14, 21, Red Balaban and his Other Cats. 2/15-18, 22-25, Balaban and Cats. 2/19, Warren Chiasson Quartet. AE, DC, MC.

FOLK CITY—130 W. 3rd St., 254-8449. 2/13, 20, Jim Morris. 2/14, 19, Steve & Mark; Susie Schneider. 2/15, Wake Up Dead Band. 2/16, The Alien Comic; Dink Family Saga. 2/17, Eric Andersen. 2/19, Jane Brucker. 2/22, The Scene is Now Band. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/13, Andy Laverne and Harvie Swartz. 2/14, Sybil Thomas Trio. 2/15, 16, Andy Laverne and John Abercrombie. 2/17, 18, Barry Harris Trio. 2/19, 20, singer Carol Fredette with Steve Kuhn. **Upstairs:** The High Heeled Women return every Thurs. and Fri. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, jazz-singer Kitt Moran and the Mike Moran Trio. Mon.-Fri., 5-10, Don Golson. Sun., Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

JASMINE—168 W. 96th St., 662-6665. New York's newest jazz club. 2/14-19, singer Gail Wynters and her trio. 2/21-26, The John Hicks Quintet. Music nightly 10 p.m.-2:30 a.m. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 2/13-18, pianist Fred Hersch with Marc Johnson on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 2/13, Toshiko Akiyoshi; Lew Tabackin Big Band. 2/14-19, Lenny White; Steve Grossman & Bop Time with Ray Drummond and Fred Henke. 2/20, Angel Rangelov; Jimmy Madison Big Band. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/25, singer Julie Wilson in *Julie Wilson sings the Lyrics and Music of Cole Porter,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 2/18, *Up For Grabs,* featuring Frank Christian, Judy Gorman-Jacobs, Joe Henkerott, Tom Intondi, Paul Kaplan, Christine Lavin, Rod MacDonald and Peter Spencer. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/14, Tiger's Baku featuring Tiger Okashi. 2/15, Somersault featuring Steve Fishman. 2/21, Richard Reiter's "Crossing Point." 2/22, Air Apparent. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/14, Dori Hartley and Friends. 2/15, Ray Jordan. 2/16, Topper Lilien. 2/17, "The Good Medicine and Company"; Graham Moses. 2/18, Judith Cohen; Clonetones. 2/19, The Fast. 2/21, Michael Wolf. 2/22, Whirling Dervishes. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/14-19, Abdullah Ibrahim Twelve Piece Big Band. 2/20, Jane Ira Bloom Quartet. 2/21-26, Lester Bowie. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 2/14-18, the legendary Ruth Brown returns, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 2/21-25, Tina Fabrique. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 2/14, 21, Memphis to St. Joe. 2/15, 22, Elliot Murphy. 2/16-18, 24-26, Buster Poindexter. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/13, Wilfrido Vargas; Adalberto Santiago y Su Orq. Alegre with jazz soloist Lew Soloff. 2/20, Tito Puente and his Latin/Jazz Ensemble, Ray Barretto and his orchestra with tenor saxophonist Zoot Sims. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. 2/13, Mel Lewis and the Jazz Orchestra. 2/14-18, Elvin Jones and the Jazz Machine Quintet. 2/21-26, Abbey Lincoln and the Abbey Lincoln Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. Thru 3/4, guitarist Jim Hall with Ron Carter on bass. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/13, Tommy Palmer. 2/14, 21, Shelbo Salutes Papa Jo. 2/15-18, Allen Eager. 2/19, Konitz & Katz. 2/20, Chris Flory. MC, V.

WUGIE'S—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., comedy night. Tues., singer "Cyre." Wed., singer Margaret Taylor. Thurs. & Sat., Red Hook. Fri., Kenny Brauner's Duo. Sun., 88 Keys. Music nightly at 10, except Mon. at 9. AE, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 2/14-18, pianist Hilton Ruiz with Major Holley on bass. (No live music on Mondays.) AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/13, 21, Dixie Doughboys. 2/15, Kate Toomey. 2/16, Swing Fever. 2/17, 18, Soozie and the Boys. 2/19, Peach Fish Pie. 2/20, Blackwater. 2/22, Badge. 2/23, High Times. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/14, Son Seals; The Robert Cray Band. 2/15, 16, Buddy Guy & Junior Wells; Sugar Ray and the Blue Notes. 2/17, 18, Six Gun; Peach Fish Pie. 2/19, Junior Walker and the All Stars; Urgence. 2/21, Los Lobos. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 2/14-19, comedian Chris Rush. Shows Tues.-Thurs. & Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/18, comedian Red Foxx, Mon.-Wed. 9 & 11:15, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day. Thurs., magician Iman with Terry Day. Fri., magicians Slydini & Peter Samelson with comedian Mike Farrow. Sat., magicians Peter Maloney, mentalist Marvin Bakalar with Mike Farrow. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 2/13-3/31, Jonah Jones and his quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. John Wallowitch and Bertram Ross, Tues.-Thurs. at 9. *Peggy Hewett's New Tropical Revue,* Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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NIGHTLIFE

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 2/13-18, singer comedienne J.P. Morgan, Mon.-Thurs. at 8:30, Fri. & Sat. at 8 & 10. Singer Karen Mason Mon.-Thurs. at 11, Fri. & Sat. at midnight. AE, MC, V.

GOODTIMES—3rd Ave. at 31st. 686-4250. Cabaret musical, *Goodbye, Corona,* starring Joey Faye in a 90-minute revue, Mon.-Thurs. at 8, Fri. & Sat. at 7. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. Thru 2/19, singer Larry Kert entertains Wed.-Sun. at 9, Sat. at 9 & 11:30. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. Thurs. at 11, thru Feb., *Miss Gulch Lives,* a musical revue by Fred Barton. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 2/14-18, *How Love Endures,* a hundred years of Broadway melodies featuring Leslie Middlebrook and Lee Moore. 2/14, singer Jennifer Allen. 2/18, Grace Garland. 2/26, singer John Fricke. Shows at 8 and 11. AE, MC, V.

PAPER MOON RESTAURANT AND CABARET—82 W. Third St., 477-0622. Every Wed. at 7, *Old Friends,* a musical revue by veteran theater people. *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 2/15, Pat Stanley. 2/16, Drinda La Lumia. 2/17, Cynthia Crane. 2/18, T. Harding Jones. Shows at 10 p.m. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 2/26, Woody Herman and his band, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 2/15-18, *An Evening at the Cotton Club,* musical revue, Wed. & Thurs. at 8, Fri. & Sat. 7:30 & 10:30. 2/17, 24 at 12:15 a.m., *The Nerve,* comedy and musical satire. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight, **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Iordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 3/13. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 2/18, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 3/3, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Bars

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 2/13, 20, singer, comedian and female impersonator Mr. Ruby Rims. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/14, 21, *Emmett: A One Mormon Show* starring Emmett Foster. 2/16, 23, comedian Eric Kornfeld. 2/17, 24, comedienne Susan Burns. 2/18, 25, comedienne Marion Gallo. 2/19, 26, comedian-singer Bruce Hopkins; singer-songwriter Lynn Lavner. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/13, 19, 20, Judy Carmichael. 2/14-18, 21-25, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 2/25, pianist-singer Larry Johnson presents his 'One Man Musical Extravaganza,' Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Joe Derise returns, Mon.-Sat., 10-2 a.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. **Upstairs:** *Class Act,* a new musical revue featuring Paul Fredricks, Susan Mondzak, and Sally Yorke, Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M)**. AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11, Sat.-Sun. 11 a.m.-11 p.m. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RESTAURANT DIRECTORY

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. D daily 4-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-

Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V

BOMBAY PALACE—30 W. 52nd St., 541-7777 Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. *Spcls: charcoal clay oven cooking, curry, vegetarian,* fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE GALLERIA—115 E. 57th St., 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French.

Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pretheater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Tues.-Sun. 6-midnight. Closed Mon. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11, Sun. 5-9. Br Sun. noon-4. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

TELEVISION

Daytime, Feb. 15-17 and 20-21

② **WCBS** 212-975-4321
④ **WNBC** 212-664-4444
⑤ **WNEW** 212-535-1000
⑦ **WABC** 212-887-7777
⑨ **WOR** 212-764-7000
⑪ **WPIX** 212-949-1100
⑬ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓝ **UPTOWN** 212-942-7200
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today In New York
⑤ New Zoo Review
⑦ News
⑪ I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Thu,Mon/National Geographic: The Great Whales
Fri/**Movie**: Treasure Island
Ⓢ Wed/**Movie**: Gulliver's Travels
Fri,Mon/**Movie**: Treasures Of The Snow
Tue/**Movie**: A Song Is Born

6:05
Ⓗ Wed/Starstruck

6:30
② ④ News
⑤ Popeye
⑨ Jimmy Swaggart
⑪ Tom & Jerry
Ⓗ Tue/Starstruck

7:00
② Morning News
④ Today
⑤ Woody Woodpecker
⑦ Good Morning America
⑨ 700 Club
⑪ Josey & The Pussycats
Ⓗ Wed/Fraggle Rock
Thu/**Movie**: Lion Of The Desert
Mon/Those Fabulous Clowns
Ⓢ Thu/**Movie**: The Pirates Of Penzance

7:30
⑤ Bugs & Porky
⑪ Superfriends
Ⓗ Wed/**Movie**: Playing For Time
Tue/**Movie**: Threshold

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Pink Panther
Ⓗ Fri/**Movie**: Lovesick
Mon/**Movie**: The Pirates Of Penzance
Ⓢ Wed/**Movie**: Pippin
Fri/**Movie**: Lovesick
Mon/**Special**: The Valentine's Day That Almost Wasn't
Tue/**Movie**: The Year Of Living Dangerously

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Great Space Coaster
Ⓗ Fri/**Special**: Johnny Cash's America
Ⓢ Mon/**Movie**: Daffy Duck's "Fantastic Island"

9:00
② Tic Tac Dough
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Little Rascals
Ⓢ Thu/Faerie Tale Theatre (cc)

9:30
② Jokers Wild
⑤ My Three Sons
⑨ News
⑪ The Munsters
Ⓗ Tue/Video Jukebox

10:00
② $25,000 Pyramid
④ Facts Of Life
⑤ Make Room For Daddy
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/**Movie**: International Velvet
Thu/**Movie**: Stroker Ace
Fri/**Movie**: Daffy Duck's "Fantastic Island"
Mon/**Movie**: Liar's Moon
Tue/**Movie**: To Catch A King
Ⓢ Wed/**Movie**: Man On Fire
Thu/**Movie**: It Started With A Kiss
Fri/**Movie**: Enchantment
Mon/**Movie**: A Song Is Born
Tue/**Movie**: Kiss Me Kate
Ⓦ Wed/**Movie**: The Touch
Thu/**Movie**: The Year Of Living Dangerously
Fri/Peter No-Tail
Mon/**Movie**: Barbarosa
Tue/**Movie**: Threshold

10:30
② Press Your Luck
④ Sale Of The Century
⑤ All In The Family
⑦ Woman To Woman
⑪ Civic Programming

11:00
② Price Is Right (except Tue)
Tue/**Special**: America's Bake-Off Contest
④ Wheel Of Fortune
⑤ Breakaway
⑦ Benson
⑨ Family
⑪ Rhoda

11:30
④ Dream House
⑦ Loving
⑪ Happy Days Again
Ⓗ Fri/**Movie**: Threshold

12 **NOON**
② Tattletales
④ Hot Potato
⑤ Midday
⑦ Family Feud
⑨ ⑪ News
Ⓗ Thu/**Movie**: T.A.G.–The Assassination Game
Mon/**Movie**: Daffy Duck's "Fantastic Island"
Tue/**Movie**: Star Trek II
Ⓢ Wed/**Movie**: The Year Of Living Dangerously
Thu/**Movie**: The Towering Inferno
Fri/**Movie**: Goin' South
Mon/**Movie**: Victor/Victoria
Tue/**Movie**: The Pirates Of Penzance
Ⓦ Public Affairs

12:30
② Young And The Restless
④ Search For Tomorrow
⑦ Ryan's Hope
⑪ Wed/**Movie**: Son Of Paleface (1952). Bob Hope, Jane Russell.
Thu/**Movie**: The Seven Little Foys (1955). Bob Hope, James Cagney.
Fri/**Movie**: The Lemon Drop Kid (1951). Bob Hope.
Mon/**Movie**: The Return Of The Superbug (1979).
Tue/**Movie**: Rally 'Round The Flag, Boys! (1959). Paul Newman.
Ⓗ Wed/Video Jukebox

1:00
④ Days Of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed/**Movie**: My Little Chickadee (1940). W.C. Fields, Mae West.
Thu/**Movie**: My Pal Gus (1952). Richard Widmark, Joanne Dru.
Fri/**Movie**: The Mad Miss Manton (1938). Barbara Stanwyck.
Mon/**Movie**: Deadline At Dawn (1946). Susan Hayward.
Tue/**Movie**: In Search Of America (1970). Vera Miles.
Ⓗ Wed/**Movie**: Star Trek II
Ⓦ Wed/**Movie**: Threshold
Thu/**Movie**: Ruling Class
Fri/**Movie**: Creepshow
Mon/**Movie**: Shoot The Moon
Tue/Peter No-Tail

1:30
② As The World Turns
Ⓗ Thu/**Movie**: Brainwaves
Fri/David Bowie
Mon/Those Fabulous Clowns

2:00
④ Another World
⑤ News
⑦ One Life To Live
Ⓗ Tue/**Movie**: Stroker Ace
Ⓢ Wed/**Movie**: Victor/Victoria
Fri/**Movie**: Ada
Tue/**Movie**: Pippin

2:15
⑤ Popeye

2:30
② Capitol
⑨ In Search Of
⑪ Magic Garden (except Fri)
Fri/Carrascolendas
Ⓗ Fri/**Movie**: Evil Under The Sun
Mon/**Movie**: Lovesick
Ⓢ Mon/**Movie**: The Towering Inferno
Ⓦ Tue/**Movie**: A Time To Die

3:00
② Guiding Light
④ Match Game/Hollywood Squares
⑤ Inspector Gadget
⑦ General Hospital
⑨ The Saint
⑪ Tom & Jerry
Ⓗ Wed/Pee Wee Herman
Thu/**Movie**: Missing
Ⓢ Thu/**Movie**: Treasures of The Snow
Ⓦ Wed/**Movie**: The Conformist

3:15
Ⓦ Fri/Superbowl XVIII . . . Tomorrow

3:30
⑤ Woody & Bugs
⑪ Scooby Doo
Ⓦ Thu/**Movie**: A Time To Die
Mon/**Movie**: Author, Author

4:00
② Barnaby Jones
④ Love Connection
⑤ He-Man And The Masters Of The Universe
⑦ Edge Of Night
⑨ Wed/**Movie**: The Trouble With Women (1971). Burt Reynolds.
Thu/**Movie**: The Silencers (1966). Dean Martin, Stella Stevens.
Fri/**Movie**: The Killing Affairs (1980). Burt Reynolds.
Mon/**Movie**: Starcrash (1979). Christopher Plummer.
Tue/**Movie**: The Time Machine (1978). John Beck.
⑪ Little Rascals
⑬ Sesame Street (cc)
Ⓗ Wed/Starstruck
Ⓢ Fri/**Movie**: Across The Great Divide
Tue/Video Jukebox
Ⓦ Tue/**Movie**: The Odd Job

4:15
Ⓦ Fri/**Movie**: Shoot The Moon

4:30
④ People's Court
⑤ Batman
⑦ Eyewitness Extra
⑪ Happy Days Again
Ⓗ Fri/Fraggle Rock
Mon/National Geographic: The Great Whales
Tue/The Lorax
Ⓢ Wed, Tue/Thunderbirds 2086

5:00
② ④ ⑦ News
⑤ Six Million Dollar Man
⑪ Little House On The Prairie
⑬ Mister Rogers
Ⓗ Wed/Fraggle Rock
Thu/National Geographic: The Great Whales
Fri/The Lorax
Tue/David Bowie
Ⓢ Thu/**Movie**: The Pirates Of Penzance
Ⓦ Wed/Sammy's Super T-Shirt
Thu/**Movie**: Breathless

5:30
⑬ 3-2-1 Contact (cc)
Ⓗ Wed/**Movie**: Playing For Time
Fri/Starstruck
Mon/**Movie**: The Pirates Of Penzance
Ⓢ Mon/**Movie**: Daffy Duck's "Fantastic Island"
Ⓦ Mon/**Movie**: Breathless
Tue/**Movie**: The Year Of Living Dangerously

Evening, Feb. 15-17 and 20-21

Wed., Feb. 15

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Battlestar Galactica
⑪ Alice
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓢ Making Of Aerobicise

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Moving Right Along
Ⓢ The Police
Ⓦ Music Video

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Working Women
Ⓦ **Basketball**: Nets Vs. San Antonio Spurs

8:00
② **Movie**: Gone With The Wind (1939). Clark Gable, Vivien Leigh. Epic love story set during the Civil War. Part 2 (part 1, Tue., Feb. 14, 9 p.m.).
④ Real People
⑤ PM Magazine
⑦ **Special**: XIV Winter Olympic Games
⑨ News 9: Prime Time
⑪ **Movie**: House Calls (1978). Walter Matthau, Glenda Jackson. A widowed doctor, allergic to commitment, dates a strong-willed woman.
⑬ Smithsonian World (cc)
㉑ All Creatures Great And Small
㉛ Different Drummer: Blacks In The Military

H **Movie:** International Velvet
N **Movie:** Punishment
S **Movie:** Pippin

8:30
5 Carol Burnett
9 **Movie:** Young Love, First Love (1979). Valerie Bertinelli, Timothy Hutton. Two teenagers wrestle with the question, "Should we, or shouldn't we?"

9:00
4 Facts Of Life
5 Merv Griffin
13 Different Drummer: Blacks In The Military (cc)
21 Monty Python
31 Job Market

9:30
4 Night Court
21 Not The Nine O'Clock News
31 Soundings

10:00
4 St. Elsewhere
5 11 News
13 Different Drummer: Blacks In The Military (cc)
21 The Top Secret Life Of Edgar Briggs
31 We Dig Coal: A Portrait Of Three Women
N **Movie:** The Caine Mutiny
S **Movie:** Lunch Wagon
W **Movie:** Threshold

10:15
H **Movie:** The Man With Two Brains

10:30
9 Nine On New Jersey
11 News
21 Bless Me Father

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
13 Masterpiece Theatre: The Irish R.M. (cc)
21 International Edition

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 **Special:** XIV Winter Olympic Games (highlights)
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S **Movie:** The Year Of Living Dangerously

11:50
H **Movie:** Losin' It

12 **MIDNIGHT**
7 Nightline
11 Star Trek
N **Movie:** Oblomov
W Playboy On The Scene

12:30
2 **Movie:** Triple Play I (1971). Bill Daily, Donna Mills.
4 David Letterman
7 Entertainment Tonight
9 Return Of The Saint

1:00
5 Hogan's Heroes
7 **Movie:** The Flying Fontaines (1959). Michael Callen, Evy Norlund.
11 Twilight Zone
W **Movie:** Randy, The Electric Lady

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 11 News
S **Movie:** Losin' It

1:35
H Pee-Wee Herman

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Baffled (1972). Leonard Nimoy, Susan Hampshire.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
W **Movie:** If. . .

2:35
H **Movie:** Star Trek II

3:00
4 Bob Newhart
9 Interaid
11 **Movie:** Blondie Plays Cupid (1941). Penny Singleton, Arthur Lake.

3:15
S **Movie:** In Praise Of Older Women

3:30
4 Here's Lucy

4:00
4 Here's Lucy
9 Interaid

4:30
4 More Real People
11 Abbott & Costello
H **Movie:** The Man With Two Brains

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Thunderbirds 2086

Thu., Feb. 16

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Saving Energy
31 McLaughlin Group
H **Movie:** Stroker Ace

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Style Wars
S Faerie Tale Theatre (cc)
W **Movie:** First Blood

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 **Special:** XIV Winter Olympic Games
9 News 9: Prime Time
11 **Movie:** Silver Streak (1976). Gene Wilder, Richard Pryor. Funny, romantic, suspense film of murder on a train.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** T.A.G.—The Assassination Game
N **Movie:** Seven Beauties
S **Movie:** Daffy Duck's "Fantastic Island"

8:30
4 Family Ties
5 Carol Burnett
9 **Special:** 4th Annual Music City News Top Country Hits Of The Year
13 Bits And Bytes
21 The Real Thing
31 Black Focus

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery! Reilly: Ace Of Spies (cc)
21 Sneak Previews
31 E.L. Doctrow And The American Myth
W **Movie:** The Year Of *Living Dangerously*

9:30
4 Buffalo Bill
21 All New This Old House (cc)
31 Soundings
H Great Standups
S Bizarre (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 News
13 Frontline (cc)
21 Long Island Speak-Out
31 Looking East
N **Movie:** Lumiere
S **Movie:** I'm Dancing As Fast As I Can

10:30
9 New Jersey People
11 News
H Video Jukebox

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
H Not Necessarily The News
W Electric Blue

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 **Special:** XIV Winter Olympic Games (highlights)
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
H **Movie:** To Catch A King

12 **MIDNIGHT**
7 Nightline
9 News
11 Star Trek
N **Movie:** The Twelve Chairs
S **Movie:** That Championship Season
W **Movie:** Brimstone & Treacle

12:30
2 **Movie:** The Deadly Triangle (1977). Dale Robinette.
4 David Letterman
7 Entertainment Tonight
9 World Vision

1:00
5 Hogan's Heroes
7 **Movie:** Pony Express (1976). Stewart Paterson, Henry Wilcoxon.
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 11 News
H **Movie:** Used Cars
W **Movie:** Ruling Class

1:50
S **Movie:** Forbidden World

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Brief Encounter (1974). Richard Burton, Sophia Loren.
9 Joe Franklin
11 Salute!

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Carry On Spying (1965). Kenneth Williams, Barbara Windsor.
11 **Movie:** Blondie In Society (1941). Penny Singleton, Arthur Lake.

3:15
S **Movie:** Xtro

3:30
4 Here's Lucy
H **Movie:** Forced Vengeance

4:00
4 Here's Lucy
W Beat Club

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
S Bizarre (cc)

5:05
H Video Jukebox

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Feb. 17

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Victory Garden
H **Movie:** Lovesick

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons (cc)
31 News From City Hall
H **Movie:** Daffy Duck's "Fantastic Island"
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons

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TELEVISION

⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Humancare Today
Ⓦ **Movie:** The Sin

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ **Special:** XIV Winter Olympic Games
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Music Video Party

8:00
② Dukes Of Hazzard
④ Legmen
⑤ PM Magazine
⑨ News 9: Prime Time
⑪ **Movie:** Invasion Of The Body Snatchers (1956). Kevin McCarthy. Good thriller of humans systematically replaced by alien invaders.
⑬ Washington Week In Review
㉑ Smithsonian World (cc)
㉛ Africa File
Ⓗ **Movie:** Independence Day
Ⓝ **Movie:** Tomorrow
Ⓢ **Movie:** Goin' South

8:30
⑤ Healthbeat Magazine
⑨ **Movie:** Piranha (1978). Bradford Dillman. The little flesh-eaters really put a damper on resort life.
⑬ Wall $treet Week
㉛ Eye On Dance

9:00
② Dallas
④ The Master
⑤ Merv Griffin
⑬ Inside Story
㉑ **Movie:** Stage Door Canteen (1943). Helen Hayes, Tallulah Bankhead.
㉛ Generic News
Ⓦ **Movie:** Wrong Is Right

9:30
⑬ Enterprise (cc)
㉛ Masterpiece Theatre: The Irish R.M.

10:00
② Falcon Crest
④ The New Show
⑤ ⑪ News
⑬ Quest! Everest North Wall
Ⓗ **Movie:** The Amateur
Ⓝ **Movie:** Angelo My Love
Ⓢ **Movie:** Carnal Knowledge

10:30
⑨ Newark & Reality
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Top 40 Videos
⑪ Odd Couple
⑬ **Movie:** Two Lane Blacktop (1971). James Taylor, Warren Oates.
㉑ Long Island Week
Ⓦ Leonard Report

11:30
② **Movie:** Diary Of A Teenage Hitchhiker (1979). Charlene Tilton.
④ Tonight
⑤ Thicke Of The Night
⑦ **Special:** XIV Winter Olympic Games (highlights)
⑨ How The West Was Won
⑪ Honeymooners
㉑ Latenight America
Ⓦ **Movie:** Centerspread

11:55
Ⓗ David Bowie

12 **MIDNIGHT**
⑦ Nightline
⑪ Star Trek
Ⓝ **Movie:** Hollywood Out-Takes
Ⓢ Rock Of The '80s

12:30
④ Friday Night Videos
⑦ New York Hot Tracks
⑨ Return Of The Saint

12:55
Ⓗ Bedrooms

1:00
⑤ Soul Train
⑪ Twilight Zone
Ⓢ Superstars Of Comedy
Ⓦ **Movie:** Aguirre, The Wrath Of God

1:30
⑨ ⑪ News

1:45
② **Movie:** Little Fauss And Big Halsy (1970). Robert Redford, Lauren Hutton.

1:55
Ⓗ **Movie:** Lovesick

2:00
④ Mary Tyler Moore
⑤ America's Top Ten
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold
Ⓢ **Movie:** Lovesick

2:30
④ Mary Tyler Moore
⑤ **Movie:** Sunset Cove (1978). Jay B. Larson.
⑦ **Movie:** The Family Jewels (1965). Jerry Lewis, Sebastian Cabot.

2:45
Ⓦ Funeral Home

3:00
④ Mary Tyler Moore
⑨ World Vision
⑪ **Movie:** Blondie For Victory (1942). Penny Singleton, Arthur Lake.

3:30
④ Bob Newhart

3:35
Ⓗ **Movie:** Threshold

3:37
② **Movie:** Fer-De-Lance (1974). David Janssen.

3:40
Ⓢ **Movie:** Enchantment

4:00
④ Bob Newhart
⑨ World Vision

4:30
④ Here's Lucy
⑪ Abbott & Costello

5:00
④ Here's Lucy
⑨ News
⑪ Biography

5:15
Ⓗ The Lorax

5:30
② Newsmakers
④ More Real People
⑨ **Movie:** The Wife Of Monte Cristo (1946). John Loder, Eva Gabor.
⑪ Insight

Mon., Feb. 20

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Battlestar Galactica
⑪ Alice
⑬ New Jersey Nightly News
㉑ Great Chefs Of San Francisco
㉛ All About TV

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Everyday Cooking With Jacques Pepin
㉛ The Sailor's Return

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Saturday Night Live
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
Ⓢ Making Michael Jackson's "Thriller"
Ⓦ **Movie:** Ruling Class

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
Ⓗ Fraggle Rock

8:00
② **Movie:** Master Of The Game (1984). Dyan Cannon, David Birney. Part 2 (parts 1 & 3, Sun. & Tue., Feb. 19 & 21, 8 p.m.).
④ TV's Bloopers And Practical Jokes
⑤ PM Magazine
⑦ **Movie:** Superman II (1980). Christopher Reeve, Margot Kidder. The superhero gives up his powers for Lois Lane's love.
⑨ News 9: Prime Time
⑪ **Movie:** Cool Hand Luke (1967). Paul Newman, George Kennedy. A chain gang member must earn the respect of his fellow prisoners.
⑬ The Shakespeare Plays: The Comedy Of Errors
㉑ Jacques Cousteau
㉛ Opening Night
Ⓗ Not Necessarily The News
Ⓝ **Movie:** The Rutles
Ⓢ Faerie Tale Theatre (cc)

8:30
⑤ Carol Burnett
⑨ **Movie:** The Prime Of Miss Jean Brodie (1969). Maggie Smith. An eccentric girls' school teacher imparts her own brand of wisdom.
㉛ Getting To Know Me
Ⓗ **Movie:** Liar's Moon

9:00
④ **Special:** Super Night Of Rock N' Roll
⑤ Merv Griffin
㉑ Nature (cc)
㉛ Cityscope
Ⓢ **Movie:** Victor/Victoria

9:30
㉛ Money Show
Ⓦ **Movie:** The Toy

10:00
⑤ News
⑬ Never Turn Back: The Life Of Fanny Lou Hamer
㉑ Different Drummer: Blacks In The Military (cc)
㉛ German Professional Soccer
Ⓝ **Movie:** Brimstone & Treacle

10:15
Ⓗ Bedrooms

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Laugh-In
⑪ Odd Couple
⑬ **Special:** Clarence And Angel
㉑ Tony Brown's Journal

11:15
Ⓦ **Movie:** Linda

11:30
② Hart To Hart
④ Best Of Carson
⑤ Thicke Of The Night
⑦ Nightline
⑨ **Big East Basketball:** Providence Vs. Connecticut
⑪ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** The Man With Two Brains
Ⓢ **Movie:** In Praise Of Older Women

12 **MIDNIGHT**
⑦ Eye On Hollywood
⑪ Star Trek
Ⓝ **Movie:** Les Biches

12:30
② Columbo
④ David Letterman
⑦ Entertainment Tonight

1:00
⑤ Hogan's Heroes
⑦ **Movie:** Purvis G-Man (1974). Dale Robertson.
⑪ Twilight Zone
Ⓦ **Movie:** Author, Author

1:05
Ⓗ **Movie:** Forced Vengeance

1:20
Ⓢ **Movie:** That Championship Season

1:30
④ Mary Tyler Moore
⑤ Rat Patrol
⑨ ⑪ News

2:00
② News
④ Mary Tyler Moore
⑤ Rat Patrol
⑨ Joe Franklin
⑪ Emergency!

2:30
④ Mary Tyler Moore
⑤ Best Of Midday

2:40
Ⓗ **Movie:** Liar's Moon

3:00
④ Bob Newhart
⑨ World Vision
⑪ **Movie:** Melody Of Hate (1975). Susan Flannery, Stuart Damon.
Ⓦ **Movie:** The Sin

3:10
Ⓢ **Movie:** The Towering Inferno

3:30
④ Here's Lucy
⑤ Off The Set

4:00
④ Here's Lucy
⑨ World Vision

4:30
④ More Real People
⑪ Abbott & Costello
Ⓗ **Movie:** The Pirates Of Penzance

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Feb. 21

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** Threshold
S **Movie:** The Year Of Living Dangerously

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
W **Basketball:** Nets Vs. Philadelphia 76ers

8:00
2 **Movie:** Master Of The Game (1984). Dyan Cannon, Harry Hamlin. Part 3 (parts 1 & 2, Sun. & Mon., Feb. 19 & 20, 8 p.m.).
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** The Deer Hunter (1978). Robert DeNiro, John Savage. Oscar winning look at the Vietnam War's effect on the lives of 3 men. Part 1 (part 2, Wed., Feb. 22, 8 p.m.).
13 Nova (cc)
21 The Pallisers
31 Black Focus
H Billy Crystal
N **Movie:** The Ruling Class
S Gallagher

8:30
5 Carol Burnett
7 Happy Days
9 **Movie:** Fighting Back (1980). Robert Urich. True story of football great Rocky Bleier's battle over a crippling war wound.
31 Africa File

9:00
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: "The Cafeteria" (cc)
21 Masterpiece Theatre: The Irish R.M. (cc)
31 Eye On Dance
H **Movie:** Stroker Ace
S **Movie:** The Man With Two Brains

9:30
7 Oh Madeline
31 Karate

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
13 21 New York State Hotline: Call Governor Cuomo
31 A Walk Through The 20th Century
W **Movie:** Enter The Ninja

10:30
11 News
S Best Of Bizarre (cc)

10:35
N **Movie:** Oblomov

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Quest! North To The Top Of The World
21 Inside Story
H David Bowie
S Superstars Of Comedy

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
H **Movie:** Star Trek II
S **Movie:** Flashdance (cc)
W **Movie:** Miriam

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight

1:00
5 Hogan's Heroes
7 **Movie:** Wild In The Streets (1968). Shelly Winters, Christopher Jones.
9 World Vision
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

1:45
S **Movie:** Lunch Wagon
W **Movie:** Aguirre, The Wrath Of God

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Last Of The Mohicans (1977). Steve Forrest.
9 Joe Franklin
11 Emergency!
H **Movie:** Threshold

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Chicago Deadline (1949). Alan Ladd, Donna Reed.
11 **Movie:** Murder Is A One-Act Play (1974). Robert Powell.

3:15
S Gallagher

3:30
4 Here's Lucy
W Electric Blue

3:45
H **Movie:** To Catch A King

4:00
4 Here's Lucy

4:04
5 Eyesat

4:15
S **Movie:** Pippin

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:45
H Video Jukebox

Weekend, Feb. 18-19

Sat., Feb. 18

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles
H The Wild Pony
S **Movie:** Across The Great Divide

6:30
4 Carrascolendas
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Biskitts
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Carrascolendas
H **Movie:** The Pirates Of Penzance
S **Movie:** Man On Fire

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 **Special:** Chemical People

10:00
2 Plasticman
5 Saturday Morning
9 All-Star Wrestling
13 American Interests
H **Movie:** Star Trek II
S **Movie:** I'll Cry Tomorrow
W **Movie:** The Three Mesquiteers

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
11 Three Stooges
13 International Edition
31 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 B.J./Lobo
11 Road To Los Angeles
13 Faces Of Culture

11:30
2 Bugs Bunny/Road Runner
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture

11:45
W **Movie:** Odd Job

12:00
2 New Fat Albert
5 Dance Show
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 **Big East Basketball:** Univ. Of Pittsburgh Vs. St. John's
13 Open Mind
21 Gourmet Cooking
H **Movie:** Playing For Time
S **Movie:** Stroker Ace

12:30
4 Thundarr The Barbarian
7 **Special:** XIV Winter Olympic Games
13 America's Black Forum
21 All New This Old House (cc)

1:00
2 New Fat Albert
4 Fight Back
5 Fame
9 **Movie:** Seven (1979). William Smith, Barbara Leigh. A group of "specialists" are hired to destroy the Hawaiian crime syndicate.
13 Presente
21 Victory Garden

1:30
2 Children's Film Festival
4 Mary Tyler Moore
13 Bits And Bytes
21 A House For All Seasons (cc)
W **Movie:** The Secret Of NIMH

2:00
2 **NCAA Basketball:** Virginia Vs. Houston and UCLA Vs. Stanford. (Split coverage)
4 **Special:** We Are Family. A look at World Heavyweight champion Joe Frazier and his family of fighters.
5 Starsky & Hutch
11 Abbott & Costello
13 All New This Old House (cc)
21 Motorweek
S **Movie:** Gulliver's Travels

2:30
11 Happy Days Again
13 All New This Old House (cc)
21 Gourmet Cooking
31 All-Time American Songbook
H **Movie:** Missing

3:00
5 **Movie:** Instructors Of Death (1980). Hui Ying-Hung, Mai Te-Lo.
9 **Movie:** The Death Moon (1978). Robert Foxworth. A businessman vacationing in Hawaii gets involved with local witchcraft.
11 **Movie:** Murder In Peyton Place (1977). Ed Nelson, Dorothy Malone. A double murder threatens to destroy the small community.
13 American Playhouse: "Popular Neurotics" (cc)
21 All New This Old House (cc)
W **Movie:** The Touch

3:30
4 **NCAA Basketball:** Louisville Vs. Memphis State
7 Professional Bowlers Tour
21 Victory Garden

4:00
2 **Golf:** Los Angeles Open
13 Made In Taiwan. Television From The Republic Of China
21 A House For All Seasons (cc)
S **Movie:** Grease II

4:30
21 Motorweek
H **Theatre:** Vanities

5:00
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
11 Little House On The Prairie
13 Smithsonian World (cc)
21 Sesame Street (cc)
W Concert For Bangladesh

5:30
4 More Real People
31 Lawmakers

6:00
2 Channel 2 The People
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 Music Of Man
31 Searching
H **Movie:** The Pirates Of Penzance
S Making Michael Jackson's "Thriller"

6:30
2 4 7 News
9 In Search Of
31 European Journal

7:00
2 News
7 Prime Of Your Life
5 Welcome Back, Kotter
7 **Special:** XIV Winter Olympic Games
9 News 9: Weekend
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Moving Right Along
S **Movie:** Stroker Ace
W **Hockey:** Rangers Vs. Islanders

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
9 Hispanic Horizons
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 Whiz Kids
4 Diff'rent Strokes
5 **Movie:** The Thin Man Goes Home (1944). William Powell, Myrna Loy. A married couple do some amateur sleuthing into a murder.
9 **Movie:** City In Fear (1980). David Janssen, Robert Vaughn. A columnist is assigned to make a front page sensation of a psychotic killer.
11 **Movie:** Kotch (1971). Walter Matthau, Deborah Winters. A lonely widower befriends and makes a home for a teenage mother and her child.
13 21 Nature Of Things
31 Martin Luther King: We Shall Not Forget
H **Movie:** Star Trek II
N **Movie:** Les Biches

8:30
4 Silver Spoons

9:00
2 Airwolf
4 We Got It Made
13 Seeing Things

TELEVISION

21 **Great Performances: A** Choreographer's Notebook—Stravinsky Piano Ballets By Peter Martins
31 NYU Broadcast Lab
S **Movie:** Flashdance (cc)

9:30
4 Mama's Family
31 Mystery! Reilly: Ace Of Spies

10:00
2 Mickey Spillane's Mike Hammer
4 Yellow Rose
5 11 News
13 Sneak Previews
21 Austin City Limits
H Not Necessarily The News
N **Movie:** The Ruling Class
W Playboy On The Scene

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** Crime Without Passion (1935). Claude Raines, Margo Bourne.
31 Music Video Party
H Billy Crystal

11:00
2 4 7 News
5 **Movie:** The Seven-Ups (1973). Roy Scheider, Tony LoBianco.
11 Odd Couple
21 Austin City Limits
S Bizarre (cc)
W **Movie:** The Conformist

11:30
4 Saturday Night Live
7 **Special:** XIV Winter Olympic Games (highlights)
9 Racing From Yonkers
11 Honeymooners
H **Movie:** Fighting Back
S **Movie:** Lunch Wagon

11:45
2 Sports People

12 MIDNIGHT
2 **Movie:** Hunters Of The Reef (1978). Michael Parks, Mary Louise Weller.
7 **Movie:** Ice Station Zebra (1968). Rock Hudson.
9 Championship Wrestling
11 Streets Of San Francisco

12:35
N **Movie:** Slave Of Love

1:00
4 Rock Palace
9 **Movie:** Silent Night, Bloody Night (1973). Patrick O'Neal.
11 Twilight Zone
S **Movie:** The Man With Two Brains
W **Movie:** Brief Affair

1:05
5 **Movie:** Murder Can Hurt You! (1980). Jamie Farr, Raymond Burr.

1:10
H **Movie:** Missing

1:30
11 News

2:00
4 **Special:** Alabama & Friends. Musical variety.
11 **Movie:** The Lady Killers (1956). Alec Guinness, Peter Sellers.

2:10
2 Music Magazine

2:30
S Hip Hypnotist
W **Movie:** The Touch

2:40
2 **Movie:** My Father's House (1975). Cliff Robertson, Robert Preston.

2:50
7 **Movie:** When Eight Bells Toll (1971). Anthony Hopkins, Robert Morley.

3:00
9 World Vision

3:15
H **Movie:** Star Trek II

3:30
S **Movie:** Grease II

4:00
4 Gavin/Lott
9 World Vision
11 Life Of Riley

4:30
11 Abbott & Costello

4:35
2 **Movie:** The Cali Of The Wild (1976). John Beck, Bernard Fresson.

5:00
9 News
11 Biography

5:15
H Billy Crystal

5:30
9 Point Of View
11 Christopher Closeup
S Bizarre (cc)

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Feb. 19

6:00
9 New Jersey Report
11 News
S **Movie:** Gulliver's Travels

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H **Movie:** International Velvet

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour For Power
7 Faith For Today
9 Hispanic Horizons
11 Old Time Gospel Hour

7:30
4 Journey To Adventure
7 Insight
9 Jack Van Impe Presents
13 Mister Rogers
S **Movie:** Bugs Bunny's "1001 Rabbit Tales"

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 It's Your Business
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 Austin City Limits Encore
7 Tiempo
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street (cc)
H Pee-Wee Herman
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
13 Electric Company
H **Movie:** T.A.G.—The Assassination Game
S **Movie:** The Bridge On The River Kwai
W **Special:** Victoria Regina

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan's Three Challenges (1963). Jock Mahoney. Tarzan must escort a royal child on a dangerous journey.
7 This Week With David Brinkley
9 Make Peace With Nature
11 **Movie:** Abbott And Costello In The Navy (1941). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
9 Rex Humbard
13 Soapbox
H Fraggle Rock
W Say Amen, Somebody

12 NOON
2 **Auto Racing:** Daytona 500
4 News 4orum
7 **Special:** XIV Winter Olympic Games
9 Robert Schuller
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** Stroker Ace

12:30
4 Meet The Press
11 **Movie:** To Catch A Thief (1955). Cary Grant, Grace Kelly. A retired jewel thief seeks to clear his name of new crimes, with a beautiful woman's help.

1:00
4 Mary Tyler Moore
5 **Movie:** Cat Ballou (1965). Jane Fonda, Lee Marvin. A school teacher/outlaw teams up with a drunken gunman to rob a train.
9 **Basketball:** Knicks Vs. Philadelphia '76ers
13 **Great Performances: A** Choreographer's Notebook—Stravinsky Piano Ballets by Peter Martins.
21 Last Of The One Night Stands
S Paper Chase
W **Movie:** The Ritz

1:30
4 More Real People
21 Long Island Sports Network

2:00
4 **NCAA Basketball:** TBA
13 International Violin Competition Of Indianapolis
H Video Jukebox
S Making Of Aerobicise

2:30
11 **Movie:** Notorious (1946). Cary Grant, Ingrid Bergman. Wonderfully tense Hitchcock thriller of WW2 espionage.

3:00
5 **Movie:** Busting (1974). Elliott Gould, Robert Blake. A pair of unorthodox L.A. vice-cops try to clean up the city's crime.
13 Frontline (cc)
S **Movie:** It Started With A Kiss

3:10
W Beat Club

3:30
9 **Movie:** Death Race 2000 (1975). Sylvester Stallone, David Carradine.
21 Sneak Previews
W **Movie:** Yanks

3:45
2 **Golf:** Los Angeles Open

4:00
4 Sportsworld
13 Tony Brown's Journal
21 **Movie:** Mystery Plane (1939). John Trent, Melbourn Stone.
31 Washington Week In Review

4:30
11 **Movie:** The Birds (1963). Tippi Hedren, Rod Taylor. Hitchcock's classic of a small town suddenly plagued with massive, vicious bird attacks.
13 Mainstream
31 Lawmakers

5:00
5 Fame
7 Wide World Of Sports
9 S.W.A.T.
13 Innovation
31 Inside Story

5:15
H **Movie:** International Velvet
S Faerie Tale Theatre (cc)

5:30
13 Firing Line
21 Newton's Apple
31 Cityscope

6:00
2 4 7 News
5 **Movie:** Cotton Comes To Harlem (1970). Godfrey Cambridge, Raymond St. Jacques. Two Harlem cops suspect a preacher's intentions are less than honest.
9 Hawaii Five-O
21 Rockin' & Rollin' With Phil Spector
31 All About TV
S **Movie:** Bugs Bunny's "1001 Rabbit Tales"
W **Movie:** Valley Girl

6:30
2 4 7 News
13 Agronsky & Company
31 Searching

7:00
2 60 Minutes
4 First Camera
7 **Special:** XIV Winter Olympic Games
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Music Video Party Extra

7:30
13 World War I
21 De Bono's Thinking Course
31 Opening Night
H Fraggle Rock
S The Snowman

7:40
W Richard Brown

8:00
2 **Movie:** Master Of The Game (1984). Dyan Cannon, Ian Charleson. Sidney Sheldon's epic mini-series of the proud, determined Blackwell family. Part 1 (parts 2 & 3, Mon. & Tue., Feb. 20 & 21, 8 p.m.).
4 Knight Rider
5 Star Search
9 Straight Talk
11 **Movie:** Spellbound (1945). Gregory Peck, Ingrid Bergman. A beautiful psychiatrist tries to help an amnesia victim recall the events surrounding the murder he's accused of.
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
31 Getting To Know Me
H **Movie:** Sophie's Choice
N **Movie:** The Twelve Chairs
S **Movie:** The Bridge On The River Kwai
W **Movie:** If. . .

8:30
31 Checking It Out

9:00
5 **Special:** James Michener's USA—The Far West
9 New Jersey Report
13 Masterpiece Theatre: The Irish R.M. (cc)
21 **Movie:** It Started With Eve (1941). Charles Laughton, Deanna Durbin.
31 Ramblin': "Odetta"

9:30
9 Meet The Mayors

10:00
4 **Special:** Television's Greatest Commercials
5 11 News
9 Jimmy Swaggart
13 To The Manor Born
31 OTI International Song Festival
N **Movie:** Tomorrow
W **Movie:** The Pirates Of Penzance

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
H Great Standups

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
S Playboy's Playmate Reunion

11:15
7 News

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
H **Movie:** Stroker Ace

11:45
2 Sports Update
4 **Movie:** The Swarm (1978). Michael Caine, Katharine Ross.
7 Sports Special

12 MIDNIGHT
2 **Movie:** Easy Targets (1974). Teresa Graves, Michael J. Pollard.
7 **Movie:** The Lords Of Flatbush (1974). Henry Winkler, Sylvester Stallone.
9 **Movie:** Anonymous Venetian (1971). Tony Musante, Florinda Bolkan.
11 Star Trek
N **Movie:** Punishment
W **Movie:** The Forbidden Zone

12:15
S **Movie:** Pretty Maids All In A Row

1:00
11 Twilight Zone

1:10
H **Movie:** T.A.G.—The Assassination Game

1:30
7 **Movie:** Flaming Feather (1952). Sterling Hayden, Barbara Rush.
11 News
W Beat Club

1:45
4 Mary Tyler Moore

1:50
S **Movie:** Losin' It

2:00
2 News
9 Children's Christian Fund
11 Wall Street Journal Report

2:15
4 Visiones

2:30
9 Children's Christian Fund
11 **Movie:** The Black Swan (1942). Tyrone Power, Maureen O'Hara.

2:45
4 First Estate
H Not Necessarily The News

3:00
9 **Movie:** Diagnosis: Murder (1976). Christopher Lee.

3:15
H **Movie:** Losin' It

3:35
S Making Of Aerobicise

4:30
11 Abbott & Costello
S Playboy's Playmate Reunion

5:00
4 20-Minute Workout
9 News
11 Biography
H Great Standups

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

RADIO HIGHLIGHTS

Wed., Feb. 15

2:06/WQXR-AM/FM—Ives: Sym #1 in d (Los Angeles Phil Orch/Mehta).
3:00/WNCN—Pierne: Sonata for Flute & Piano, Op. 36 (Rampal, Barbizet).
WNYC—Finney: Piano Qt.
4:06/WQXR-AM/FM—Tartini: Cello Cto in A (Rostropovich, Collegium Musicum Zurich/Sacher).
5:00/WNCN—Brahms: Sonata for Cello & Piano #2 in F, Op. 99 (Rostropovich, R. Serkin).
6:30/WNYC—Gottschalk: Pasquinade, the Last Hope (Pennario).
7:00/WNCN—Praetorius: Terpsichore (Calliope Renaissance Band).
8:00/WNYC—Rorem: Piano Cto #3 (Lowenthal/Davies).
8:06/WQXR-AM/FM—Brahms: Violin Cto in D, Op. 77 (Grumiaux, New Phil Orch/Davis).
9:00/WNCN—Prokofiev: The Ugly Duckling, Op. 18 (Soderstrom, Ashkenazy).
9:30/WNYC—Barber: Knoxville: Summer of 1915 (Steber, Strickland).
10:00/WNCN—Britten: Young Person's Guide to the Orchestra (Rotterdam Phil Orch/Rattle).

Thurs., Feb. 16

2:06/WQXR-AM/FM—Borodin: Qt #2 in D (Quartetto Italiano).
3:00/WNCN—Mozart: Cto for Horn #4 in E-Flat (Baumann, Concentus Musicus of Vienna/Harnoncourt).
WNYC—Rochberg: Piano Qt.
4:06/WQXR-AM/FM—Glinka: Trio "Pathetique" (Oistrakh, Knushevitzky, Oborin).
5:00/WNCN—Beethoven: Variations on 6 Easy Themes for Flute, Op. 105 (Schulz, Buchbinder).
7:00/WNYC—Diamond: Elegy in Memory of Maurice Ravel (Flagello).
8:00/WNCN—Schubert: Sym #5 in B-Flat (Orpheus Chamber Orch).
8:06/WQXR-AM/FM—Dukas: La Peri (French Nat'l Radio-TV Orch/Martinon).
9:30/WNYC—Ives: Variations on "America" (Elsasser).
10:00/WNCN—Vivaldi: Cto for 2 Orchs in B-Flat (I Solisti di Milano, Les Solistes De Bruxelles/Ephrikian).
WNYC—Reich: Music for Mallet Instruments (Steve Reich & Ensemble).

Fri., Feb. 17

2:06/WQXR-AM/FM—Cherubini: Sym in D (Los Angeles Chamber Orch/Schwarz).
3:00/WNCN—Vivaldi: Cto for Cello in g (Harrell, English Chamber Orch/Zukerman).
WNYC—American Ancestors: **Billings, Ives, Beach,** and a look at the American Art Song.
4:06/WQXR-AM/FM—Bach: Cantata #58 "Ach Gott, wie manches" (Armstrong, Fischer-Dieskau, Munich Bach Orch/Richter).
5:00/WNCN—Handel: Cto Grosso in g, Op. 6, #6 (English Chamber Orch/Leppard).
6:00/WNCN—Purcell: Guitar Works (Segovia).
7:00/WNYC—Focus on Conductors: Performances led by eminent conductors, including Leinsdorf, Toscanini, Busch, Levine, Metropolis, Reiner.
7:06/WQXR-AM/FM—Saint-Saens: Violin Cto #3 in b, Op. 61 (Chung, London Sym Orch/Foster).
8:00/WNYC—Glass/Wilson: Einstein on the Beach.
8:30/WNCN—Bach: Passacaglia and Fugue in c (Rilling).
9:06/WQXR-AM/FM—Prokofiev: Classical Sym in D, Op. 25 (Zukerman, Philadelphia Orch/Ormandy).
9:30/WNYC—Copland: Preamble for a Solemn Ocassion (Copland).

Sat., Feb. 18

10:00 a.m./WNCN—Franck: Sym in d (French Nat'l Orch/Bernstein).
WNYC—Chadwick: Symphonic Sketches (Hanson).
10:06 a.m./WQXR-AM/FM—Mozart: Violin Cto #4 in D (Grumiaux, London Sym Orch/Davis).
11:00 a.m./WNCN—Beethoven: Piano Trio #3 in c, Op. 1, #3 (Beaux Arts Trio).
12:00/WNYC—Americathon: A day long festival of new American music broadcast live from Joseph Papp's Public Theatre.
12:30/WQXR-AM/FM—Berlioz: Les Troyens (Norman, Troyanos, Domingo, Monk, Plishka/Levine). Live from the Met.
1:00/WNCN—Foote: Scherzo, Op. 22 (Moore, Dwyer).
2:00—Cabezon-Santa Maria: Old Spanish Madrigals (Varady, Hinds, Venuti, Wenkel, Engert, Laubenthal, Fischer-Dieskau, German Radio Choruses, RIAS Chamber Choir, Denmark Radio Chorus, Berlin Cathedral Children, Berlin Phil Orch/Atzmon).
6:00/WNCN—Waldteufel: Waltz "Tres jolie" (London Phil Orch/Boskovsky).
6:06/WQXR-AM/FM—Wolf: Italian Serenade (Chamber Sym of Philadelphia/Brusilow).
7:00/WNCN—Blow: Ode on the Death of Mr. Henry Purcell (Bowman, Kanji, Verbruggen, Bylsma, Leonhardt/Leonhardt).
9:00/WNCN—Verdi: Otello (Freni, Vickers, Glossop, Berlin Opera Chorus, Berlin Phil Orch/Karajan).
9:06/WQXR-AM/FM—Verdi: Macbeth (Cohen, Cleveland Orch/Eschenbach).

Sun., Feb. 19

10:00 a.m./WNCN—Paganini: Moto Perpetuo, Op. 11 (NBC Sym Orch/Toscanini).
10:06 a.m./WQXR-AM/FM—Schubert: Sym #5 in B-Flat (Acad. of St. Martin-in-the-Fields/Marriner).
11:00 a.m./WNCN—Tchaikovsky: Mazeppa: Cossack Dance (Cincinnati Sym Orch/Kunzel).
12:00/WNYC—Mozart: Duo #1 for Violin & Viola in G, K.423 (Accardo, Giurra).
1:00/WNCN—Shostakovich: Hamlet, Op. 32: Excerpts (Sitkovetsky, Chicago Sym Orch/Shostakovich).
2:00/WNYC—Griffes: Roman Sketches (Hambro).
3:00/WNCN—Albinoni: Cto a 5 in D, Op. 5, #3 (I Musici).
3:06/WQXR-AM/FM—Beethoven: Piano Cto #1 in C, Op. 15 (Serkin, New York Phil/Kubelik).
5:00/WNCN—Prokofiev: Cto for Piano #2 in g, Op. 16 (Ashkenazy, London Sym Orch/Previn).
7:00/WNYC—Rorem: Lovers (Marlow).
7:06/WQXR-AM/FM—Sherrill Milnes, baritone.
8:00/WNYC—Luening: Fantasia Brevis (Sollberger, Wuorinen).
8:06/WQXR-AM/FM—Wagner: Die Meistersinger, Act III (Ligendza, Domingo, Fischer-Dieskau/Jochum).
10:00/WNCN—Haydn: Qt in g, Op. 20, #3 (Aeolian String Qt).

Mon., Feb. 20

2:06/WQXR-AM/FM—Franck: Violin & Piano Sonata in A (Perlman, Ashkenazy).
3:00/WNCN—Locatelli: Sonata for 2 Flutes in e (Reissberger, Perz).
WNYC—Sessions: Piano Sonata #1.
4:06/WQXR-AM/FM—Rossini: Qt #4 in B-Flat (Panitz, Gigliotti, Garfield, Jones).
5:00/WNCN—Pachelbel: Canon in D (Stuttgart Chamber Orch/Munchinger).
6:30/WNYC—Menotti: Piani Cto in F (Wild, Mester).
7:00/WNCN—Czerny: Fantasia Concertante for Piano, Flute & Cello, Op. 256 (Hoogland, Vester, Bylsma).
8:00/WNYC—Copland: Danza Cubano (Jacobs, Copland).
8:06/WQXR-AM/FM—Mozart: Sym #31 in D (Berlin Phil/Bohm).
9:00/WNCN—Schubert: Winterreise (D. 911) (Hagegard, Schuback).
9:06/WQXR-AM/FM—Mahler: Sym #3 in d (Norman, Women of the Tanglewood Festival Chorus, Boston Sym Orch/Ozawa).
9:30/WNYC—Bennett: Symphonic Songs for Band (Paynter).
11:00/WNCN—Haydn: Qt in G, Op. 33, #5 (Aeolian String Qt).

Tues., Feb. 21

3:00/WNCN—Delius: Marche Caprice (New Phil Orch/Boult).
WNYC—Mumford: Cello Cto.
3:06/WQXR-AM/FM—Copland: Billy the Kid (London Sym Orch/Copland).
4:00/WNCN—Haydn: Sonata for Piano #41 in A (McCabe).
4:06/WQXR-AM/FM—Handel: Sonata in a, Op. 1 (Bruggen, Leonhardt, Bylsma).
6:00/WNCN—Delibes: Sylvia: Act I: Highlights (New Phil Orch/Bonynge).
6:30/WNYC—Rossini-Resphigi: La Boutique fantasque Suite (Ormandy).
7:00/WNCN—Pomerium Musices.
8:00/WNYC—Tippett: String Qt #2 (Lindsay String Qt).
8:06/WQXR-AM/FM—Tchaikovsky: Violin Cto in D (Kremer, Berlin Phil/Maazel).
8:30/WNCN—Chopin: Cto for Piano #1 in e, Op. 11 (Weissenberg, San Francisco Sym/Jarvi).
10:00/WNYC—Stravinsky: 4 Etudes for Orch (Boulez).

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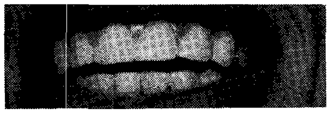

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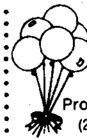

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Attractive Woman—Dark hair, blue eyes, 5'6", 29, fun, loving with marital goals. Wants mature, successful Christian man, 35 plus, non smoker, non drinker, loves: theater, music, travel, children. Send photo, church reference. P. O. Box 185, Farmingville, LI. 11738.

Attorney, Lecturer—And published author, 53, male, unconventional but sincere, sensitive and genuine seeks similar lady, 20-35, for caring and sharing. NYM Box D044.

Attractive, Progressive Jewish Male—30, optometrist, bright, witty, warm, sincere, energetic, deep but fun loving. Enjoys rock music, Manhattan night life, travel, long walks and talks. Seeks special foxy lady with similar qualities. Photo please. NYM Box D045.

Very Attractive, Athletic—Successful bachelor, 40 lives in Philadelphia. In NYC often looking for very pretty, intelligent lady for dinner, etc. Photo appreciated. NYM Box D046.

Married, Handsome, White Male—Tall, late 40's, fit, seeks discreet relationship with attractive lady. NYM Box D047.

Warm, Lovely, Classy Lady—28, loves travel, dance, theatre, seeks serious relationship with handsome, single, sincere, successful, romantic, witty, fun-loving, white male, 28-40. Photo. NYM Box F040.

My Beautiful Santa Monica Sister—Moves to NYC next week. Smart, slim, 5'6", 33, loves music, dance, Aldous Huxley and mountains. Photo, bio essential. NYM Box F038.

No Crass Materialist—No bag of bones, no plastic puss, just a fascinating lady, world traveller, well educated, funny, adventurous, thoughtful, wishes to meet civilized single white male, 35-50, to share fun, adventurous, civilized activities. NYM Box D031.

Attractive, Vivacious—Jewess, I have been told. Love to share humor and wit with a 28-39 single refined man whose financially secure and ready! Let's ski and sea. Photo. NYM Box F039.

L.I. Natural Beauty—31, slim, 5'8", blue eyed, bright, long haired brunette, warm, sensitive, artistic, Jewish, professional, loves sports and travel seeks tall, attractive, communicative, successful, single, professional man for lasting relationship. Photo appreciated. NYM Box C035.

Being Single Is Boring—If there is a nice guy who would like to meet and share with this nice mid thirties female he should send phone/photo. NYM Box C036.

Professional Divorced Jewish Woman—47, love of beauty, aesthetics, seeks successful quality gentleman who enjoys humor and La Dolce Vita. NYM Box D023.

Just An Ordinary Woman—Looking for an ordinary man. If you are over 40, write me. You may be pleasantly surprised and all you can lose is the price of a stamp. NYM Box D058.

Ready—After painful parting from loved husband, I started my own innovative business which has flourished. Now several years later through wise delegation and the grief process given time, I have freed space for other aspects of life. I am ready for a man friend who, as well, has taken full active responsibility for his life, likes how he's turning out, and is open to sharing the journey. If you want to talk contact NYM Box F051.

Fashionable, Mature Divorcee—Slim, pretty, white Manhattanite seeks successful, young, 50 plus, single, white male over 5'10". Phone. NYM Box D048.

Attractive Female—Jewish, intelligent, financially and emotionally secure in mid-40's. I enjoy my independence, but prefer a special man to share life. If you have similar attributes, write NYM Box D049.

San Juan On Beach—NY Jewish male, 50, vital, separated, can entertain with tennis, dance an intellectual adventuress. P.O. Box 8220. F. Juncos Sta. P.R. 00910

Sincere Attractive—Intelligent, successful businessman, myriad interests, nonsmoker, mid 40's, 5'9", 180 lbs. former professional ballroom dancer, teacher, choreographer, one woman romantic with enduring sensuousness, seeks counterpart, attractive professional/career/businesswoman between 30 and 40. Should enjoy dancing plus. Interested in establishing a home and perhaps family. Full photo and phone please. NYM Box D050.

Pretty, Witty, Fun—25, blond ex-Californian loves NY, would like to meet attractive, witty, fun, single, 25-35 man to enjoy it with. NYM Box D051.

I Am Looking—For a beautiful, uncomplicated, optimistic, sophisticated lady, who looks good in a swim suit and enjoys nature, music, tennis, each of the four seasons and, above all, the life experience. I am in my 60's, attractive, successful, young in mind, body and lifestyle. Photo and phone, please. NYM Box D052.

Aspiring Playwright—Male, 29, white seeks special woman, 21-40. Photo. NYM Box D054.

Lively, Petite, Natural—Jewish female, 28, 5'4", strong minded, artistic, graceful, intelligent seeks stable athletic male, late 20's, early 30's, with sense of humor and solid career for loving commitment. NYM Box D055.

Woman Professional, 36—Model's good looks. Seeks an interesting man, 36-50 for a sincere relationship. NYM Box D028.

Candid, Clever, Capable—Successful arts professional, 6'2", 37, blue eyes, slender, sexy, great looks, seeks magnificent, tall, bright, fun-loving lady, for laughs, for love, for always. Beauty, brains, generous spirit a must. Have car, will travel. Photo/phone, please. NYM Box D024.

Distinguished Business Exec—With masculine good looks, salt-and-pepper hair, 5'10", virile, active, trim and in the early 50's. Jewish, divorced and Brooklyn resident. Affluent and enjoys the finer things of life. I smoke, drink and enjoy the company of lovely young ladies. Interested female please apply with photo and phone number. NYM Box A591.

Sincere Jewish Male—33 years old, marriage-minded, 5'11", slim, with doctoral degree in one of the health professions. Others judge me to be a warm, honest, romantic, and altruistic person. I'd love to meet a sincere, highly educated, and emotionally mature young woman interested in a relationship leading to marriage. Even if you've never considered answering a personal ad, please have the courage to write. NYM Box A598.

A Romantic Man Of Substance—Depth, wit, charm, very sensitive, extremely unique, unusually bright, slim, soft-spoken with casual good looks in the early 40's, very successful corporate hi-tech executive wishes to meet slim, very attractive female to age 30, with no dependents who loves chocolate ice cream, champagne, and enjoys popping marshmallows in my country home fireplace. Photo with reply if possible. NYM Box C004.

Intensely Passionate—Bet that got your attention! Very attractive (no lie), stylish lady warm, outgoing, kind, sensuous, you name it, 37, Manhattanite with a genuine desire to give of myself; but selectively. Into film, comedy, beach, Sundays in bed, surprises. Seeking to share laughter and caring with man 38-43, who's terrific, good looking, youthful in mind and appearance. If you always thought you were above this kind of thing, but find yourself missing that someone special, let's connect. Photo. NYM Box C021.

New Jersey Woman—Attractive, slim, affluent, world traveler wishes to meet successful, unattached man with class to age 55, for friendship and romance. Photo appreciated. NYM Box C022.

Tall, Sexy Female—Jewish, 40, desires a man who is affectionate, affluent, athletic, cultured and professional for a serious relationship. NYM Box C030.

Life Is A Banquet—And I'm a gourmande! Widow, 50s, comely, cultivated, spirited, assured, perceptive, responsive, kind and joyful. If you're a merry (single) gentleman with an eye for a lady such as this, let nothing you delay. NYM Box C031.

Private Investment Banker—34, 6'2", Burt look-a-like. I am looking for a "10". Must enjoy racehorses, fine restaurants, and body heat. Photo and phone a must. NYM Box D025.

An Energetic 39 Year Old—Woman who enjoys the outdoors seeks a loving relationship with an adventuresome man who likes people. Send letter. NYM Box D026.

Lovely Lady, 42—Has success, taste, a good life, charm, wit, wants man in 40's who's tops. Note/photo/phone. NYM Box D061.

Warm Writer/Widow—5'7", attractive, intelligent, affluent, fun eager to care for and to share a wonderful life with a tall, wonderful, humorous, unattached man in his 50's or 60's. NYM Box C016.

My Grandson—The genius (I'm Jewish, he's half and half) gave me permission to find a girl for him of like interests. He has his own computer company in California and invents what he sells therein. He loves outdoor activity, nature, karate (black belt), anything good in music and theater. He's 29, slim, very attractive, 5'11". Would a lovely girl who gets an intuition of a great life and future with him, please write to me. Include phone. NYM Box C017.

Tall, Genuinely Attractive Brunette—Mid-30's, slim, classy-looking, comfortable in silk or jeans, intelligent, affectionate, funny and real. Seeks tall, accomplished, unstuffy, intelligent, professional man to share sunshine, moonlight, handholding, silliness, and the Sunday Times Of London puzzle. If you are 40-50, over 6'2", attractive and single, with character, a friendly smile and mischievous eyes, then let's meet. Photo helps. NYM Box D056.

"Blue Eyes"—Very handsome, 6'2" slim, 31. Successful executive, Manhattanite, sincere, romantic, mature, Jewish. Cooks, loves shopping and entertaining—in better weather sails, or lies on the beach. I am looking for a very special lady (25-30) who is tall (5'7" and up) secure, trim, attractive, athletic who is as ambitious and dynamic as she is fun-loving and easygoing and who strives for only the best in life. Drop me a note and a photo. NYM Box C033.

Oriental, 41, Pretty—Affectionate, successful professional, loves cross country skiing, cooking; awaits sincere man. Photo, bio. NYM Box D042.

Sophisticated European Lady—Educated (Ph.D), polyglot, attractive, fond of Asian/Latin American culture, seeks 40-55, sensitive, well educated, successful, wealthy executive/professional gentleman for meaningful relationship. Bio/photo/phone. NYM Box D043.

Wife Wanted: New Or Used—I'm a charismatic yet becomingly modest 30 year old dissolute libertine, an iconoclast sine qua non who feels that honest work is a sin against my nature. I seek a kindred spirit, 20-40, blessed with exceptional brains and beauty, rapier wit, a Dan Fogelberg worshipper and museum lover, fully able to appreciate the truly enchanting creature that I am. Please send recent photo and reply to P.O. Box 480, NYC 10040.

Lovely Widow—Seeks super Jewish man, 60's of fine calibre. NYM Box D057.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Attractive Oriental Lady—Professional, 27, wishes to meet single, professional male counterpart (Oriental or Caucasian), 27-34, who has the ability to share and commit himself. Bio/photo a must. NYM Box F031.

Warm, Very Attractive—37 year old, 6'2", white, successful male executive seeks attractive female, 24-35, for real relationship. Photo. NYM Box F032.

Attractive, Slim, White Executive—Mid 30's, 5'7" seeks slim, non-smoking, educated, petite female, 22-32, for very discreet encounters in Manhattan. NYM Box F034.

Insomniac—Wants slim, attractive, affectionate playmate in 30's or 40's to rock or talk him to sleep. Dining companionship, weekend playing and fun. What would you like in return? NYM Box F035.

1984 Will Be Great If We Meet—Vivacious, attractive, 38, Jewish female, warm, caring, giving, creative, successful career, mother of 2 great teenagers (16 and 14), looking for warm, honest, loving, attractive, successful, Jewish professional man desiring a serious relationship. Photo/phone. NYM Box F036.

Truly Intellectual Man—45, successful, masterful, charming, invites friendship from reflective young woman, fragile, sensitive. Phone appreciated. P.O. Box 7374 FDR Sta. N.Y. 10150.

In Stamford—Tall redhead, 43, bright, together, elegant, very attractive. Corporate exile from Manhattan, tired of suburban solo. Need fine male counterpart, preferably non-smoker. Letter, phone are musts. NYM Box F037.

Native New Yorker—Now living in Houston but frequently travel. Single Jewish female, 35, graduate professor, sun goddess, musician, sensuous and slender seeks extraordinary, affluent man, 30-50, physically appealing, for nights out or in (wherever), journeys and romance. Photo and watts line a must. NYM Box F049.

Now That You Have Recovered—From the holiday frenzy and the flu, aren't you ready to relax over a drink with an attractive, 41-year-old professional woman? If you're single, bright, romantic, secure, at least 5'10", and have mellowed with age, please write NYM Box D022.

Kansas City—Financially secure gentleman, 48, in K.C. monthly. Seeks non-smoking, sensuous married lady for discreet encounter. Want to share warmth, sensitivity, sense of humor and friendship with you. NYM Box D021.

The Year Of Living Dangerously—Nice looking, personable, successful male, health professional, 35, with well-developed sense of adventure, but with real desire to lay down permanent roots. Seeks attractive down-to-earth, outgoing woman (non-smoker) 25-32, who has both outdoor and domestic interests. Photo appreciated. NYM Box C027.

Feminine And Fun-Loving Female—40, slim, very attractive, sensitive, warm, open and caring seeking successful, sincere, charming, unattached, white, Christian male counterpart, 6' plus, 35-45, recent photo/phone. NYM Box D029.

Successful NYC Executive—40, seeks a good woman for love. I am warm, caring, sexual, bright, have a sense of humor, and seek a woman with similar qualities. I am 6', slim, attractive, and a non-smoker. I prefer a professional, educated woman, under 32 who is sensual, attractive, 5'4" or taller, slim, and a non-smoker. NYM Box F046.

Attractive Christian Woman—Shapely, 45, seeks companionship plus with similar single gentleman. Photo/phone. PO Box 6638, F.D.R. Station, NY 10150.

Wanted—Rare and remarkable woman who is accidently reading this column. Purpose: a special and worthwhile long-term chemistry with a person of quality. First, my circumstances: 39, single, attractive, athletic, 5'8", highly successful NY male entrepreneur. Helpful prerequisites from the other party: bright, attractive female, 20-35, highly self aware in a complex and interesting way. Please send a note about yourself and a photo. Let us have dinner in a 4 star NY restaurant and discuss the future. Responses only to those who send both. NYM Box D019.

Sophisticated, Sensitive Attorney—43, successful, attractive, good talker, great listener trying to get by with fancy footwork and wit, but getting by isn't enough. Seeking a head-together, slim, comely kindred lady spirit, tired of settling for less to share warm feelings and uncompromised/frivolity and? PO Box 338, N.Y.C. 10019.

Honest, Handsome, Intelligent—Professional gentleman, 34, 6'2", excited about international affairs, photography, fine films, cooking, jogging, aerobics seeks intelligent, attractive woman, 25-38, who must be physically athletic. If you are happy with life and have a positive attitude, I would love to read about you. Send photo/bio/phone. NYM Box F041.

Vivacious Lady!—Attractive, bright, slim, warm Manhattanite seeks successful, assertive, fun loving male, late 40's plus to share zest for life. NYM Box F042.

Very Handsome Man—Bright, warm, ultra successful, late 30's, seeks beautiful, warm, vibrant lady. NYM Box C039.

Read This Ad—Mens sana in corpore sano. Attractive, educated 6'1", athletic, financially secure, Jewish male, 42, seeks an attractive female 29-35, with a sound mind in a sound body. Object a permanent relationship. Photo/phone please. NYM Box C 040.

Tall, Handsome, Jewish—Professional, 31, seeks 22-30, beautiful, emotionally mature female. Photo/phone. NYM Box D030.

Successful Lady—Seeking personable, upbeat man 45 plus. NYM Box F047.

Sensitive, Warm—Caring woman wishes to share a wonderful life with a gentleman possessing equal qualities. I am single, educated, early 40s, very attractive and of Mediterranean background. Enjoy dancing to fine dining, the Grecian Isles and good fun. If you are sincere, single, financially secure and able to enjoy the good life, please drop me a note with phone number and recent photo if possible. NYM Box C028.

Dirty Old Lady—46, pretty face, great figure, vivacious, seeks younger man who lives in Manhattan, has afternoons free. Must be super good looking, tall, well built, sensuous, a class act. Executive brains and charm a big plus. If this exciting man exists and loves romance, please write Box 7316, F.D.R. Sta. NYC 10022.

Female Writer—Attractive, slim, fun, well-educated, Jewish, late 30s seeks professional single man of position with lively intelligence, wit and warmth. Photo please. NYM Box C029.

Roses Are Reddish—Violets bluish. I'm 34, bright, attractive, Jewish. So why don't you try, drop me a line. I guarantee you'll have a good time. NYM Box D033.

Special, Witty, Disarmingly Honest—Striking looking, professional Jewish woman, seeks warm, financially secure, non-game playing male, 38-48. Send letter/photo/phone. NYM Box D034.

Female Bodybuilder—Single, attractive male, athletic, looking for attractive lady intensely into bodybuilding for companionship, etc. Phone, photo. I'll reply with same. NYM Box D035.

Dynamic Business Woman—Seeks business/professional. 45-60. NYM Box C020.

Maimonides, Xaviara, Artichokes—Dijon, Ben Gurion, Aphrodite, WQXR, satin and lace, Barron's. Jewish female, 36, looking for matching list from Jewish counterpart, 35-45. Phone/photo. NYM Box D036.

Very Attractive Single Male—38, professional, successful, intelligent, enjoys sports and cultural activities, seeks similar single white female, 30's, with sense of humor for friendship and more. Tell me about yourself. Photo and letter please. NYM Box D037.

Manhattan Bachelor—32, 6'2", very handsome, athletic, seeks gorgeous woman of devastating brilliance and wit. Mortals also welcome. For dinner, theater, good talk, friendship and maybe breakfast. Photo helps. NYM Box D038.

Too Many Turkeys—Too few peacocks. Lovely female sparrow (42, great looking, well-crafted, petite, intelligent, professional, successful, cultured, sensual, exciting) searches for bird-of-a-feather with whom to soar: a successful male who is highly-intelligent, dynamic, tall, handsome, sexy, creative and single. The best is yet to come. No replies without letter, home phone and clear recent photo. NYM Box C032.

Gentleman—Mild mannered, married business executive, 40, handsome seeks strong-willed sophisticated female for very discreet friendship. Rochester, Syracuse, Buffalo. NYM Box D040.

Handsome, Charismatic, Sensual—White male, 30, tall, top executive/entrepreneur. Extremely well traveled, cultured. Great zest for life. Loves NYC, from "uptown" black tie to "downtown" theater clubs. Creative, fun, romantic. Seeks vibrant, beautiful, affectionate woman, 21-35 for special times. Send photo/phone please. NYM Box D041.

Wanted: Warren Beatty—Or reasonable facsimile to share fun, films, frolics with dynamic, smart, sexy, young woman. NYM Box D039.

On A Roll—Care to join me? Going from starving artist to successful art consultant. I'm 35, 5'7", WASP, pretty, blonde, slender, serious/playful, physical. Looking for handsome man who is unpretentious, bright, open, funny and creative to share mutually supportive relationship. If that's you, send photo/phone/letter and I'll call. NYM Box c041.

Nice Package—Single white Jewish male, 40, 5'10" successful, attractive, sensual, stable, available for a loving relationship with the right lady, 25-35, pretty, single and honest. No princesses. Photo and phone. NYM Box D015.

Attractive Brunette—Female WASP, 28, slim, high energy level, active in skiing, racquetball, scuba diving, loves to travel. Seeks professional man who is fun to be with. NYM Box D016.

Laughter Wanted—If you are a 50-60 self- assured and financially comfortable single mensch and, like me, a professional with a passion for the arts, political savvy, laugh easily, feel that life is great, then this striking woman is interested. NYM Box C026.

I Could Love—An intelligent man who knows himself who's loving, successful and knows when to laugh. I'm an extraordinarily attractive woman, 43, Ivy League grad, open, graceful. Man, 38-49, please write. NYM Box D017.

Attractive, Jewish Female Dentist—28, seeks good humored, perceptive, caring man for hopefully loving and lasting relationship. Letter/photo/phone appreciated. NYM Box F044.

Here's The Tale—Of a busy young man who sat up all night and thought of this plan. He wanted a Jewish lady to be his delight, a lady who is pretty, witty and bright. I'm a Manhattan resident, 37, 6'1", corporate president, partial to blonde thin women between 20-30. Reply to P.O. Box 50, Rego Park, NY 11374.

The Palm Beach Area—Is beautiful this time of year. If you are that attractive, special, well educated, all together gal planning to visit the Palm Beach area, an educated, good-looking professional male, 50, 6', knows where the quiet beaches, cozy restaurants and sunbeams are. NYM Box D018.

Slightly Eccentric—Pseudo professional, somehow successful, nouveau non-poor, white male, 36, seeks female counterpart, complement, or interesting offer. I am 36, 5'8", 250 lbs., casual, curly, intelligent, sometimes sensitive; looking for an equally unconventional partner to share, care, hug and travel. NYM Box F045.

ANNOUNCEMENTS

To Laura—Congratulations on your winning the Ives! We're both very proud of you. Love Papagena and me.

Boo-Boo—Will you be my Valentine? Love and kisses, your Koochooloo!

Michael K.—Happy Valentine's Day. M&M forever. Love M.

Kisses&Hugs For My Valentine—Morris. I love you with all my heart. 4E, Kathy.

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APARTMENTS WANTED

Conn. Man—Wants to rent your East side apartment, days, 2-3 times per month by appointment. I'm neat, quiet, discreet. Nice ambiance important, stereo mandatory. Will pay cash. Describe apartment to NYM Box D020.

Where Is That Special 6?—East 60-70's. Seeking two bedroom, 2 1/2 baths. East 60-70's, Madison, Park, Fifth or side streets. Floor thru brownstone or duplex acceptable. Must have great space, view and light. Will pay $500-600M for class and grace, but no glitz. Principals only. No brokers. Anita Grossman. 212-541-9110. M.J. Raynes Inc.

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TOWN & COUNTRY PROPERTIES

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8 Rm duplex. Ballroom size LR/wbf. Triple height ceilings; MBR/wbf. Original mouldings. Needs work! Can be magnificent. Priced over $1 Million.

E. 30's

Beautiful 1 BR, river views, large rms, high floor $130M, mt $684.00

W. 60's 5 Rms

Bright & airy 2 BR, 2½ bath with balcony. High floor, western exposure. Asking $325,000.

Wall St. Area

Walk to work. This 2850 sq. ft. loft is more like a house than an apartment. It has 2 entrances, 21 windows, 3 exposures, 3 BR's plus den & 3 baths. It is fabulous. Asking $450M.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 497

BY MARY ANN MADDEN

SWANKY MAC FARLAND—star of *Our Set* film comedies.

DON CORTISONE—chief Mafia drug dealer.

BRUSH AND FLOSS DWORKIN—authors, *Plant Care, Oral Hygiene, and You.*

RICARDO CORTEGE—former Latin film star (name derives from the Fr. colloq. "Look at that funeral!").

COUNT LEO TALLSTORY—Russian novelist: *War and Peace, Pants on Fire.*

Above, whose who. Competitors are invited to select a familiar name for punning or other mutilation and append a brief description.

Results of Competition 494, in which you were asked to supply ideas for cartoons.

Report: Not carloads this time, you understand, but surprisingly funny. And, one prays, original. For some reason, and a very good one, I am sure, the most celebrated topics proved to be cemeteries, earphones, Siamese twins, and mountaineers. Then, of course, the explicable popularity of Abraham Lincoln and the kangaroo. As to those of you who sent along Pee-Wee Herman jokes, and other, how you say, derivative material—go to your rooms.

First Prizes of two-year subscriptions to "New York" to:

A middle-aged woman talks on the telephone while holding an invitation in her hand that says R.S.V.P.—REGRETS ONLY. She is saying: "I never married. I have no children. I didn't become a lawyer..."

Beverly Schenker, N.Y.C.

Scene: Museum of Modern Art. Two toddlers, alone for a moment, eye a huge painting of a lollipop. One says to the other: "I don't know much about art, but I know what I like."

Tim Hanley, N.Y.C.

Macbeth stares curiously at a parchment. It reads: YOU MAY ALREADY HAVE BEEN NAMED THANE OF CAWDOR!"

Kathy Hakim, Flushing, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

Five cavemen sit in a circle. One has just struck two rocks together, caused a spark, and ignited a small bunch of twigs. He speaks: "I call this *wheel.*"

Robert J. Tymznn, Voorheesville, N.Y.

Amid bumper-to-bumper traffic at Lexington Avenue and 59th Street, a burly truck driver leans down to address a hotdog vendor: "Pardon me, have you any Grey Poupon?"

Pete McGovern, Westport, Conn.

Courtroom. A robed judge on a caparisoned horse charges toward cowering jurors, lance pointed menacingly. One lawyer to another: "If we lose, I think we may have found the basis for an appeal."

Fran Ross, N.Y.C.

And Honorable Mention to:

A huge ocean liner is gliding down a narrow stream. Farmhouses, chickens, and geese on both sides, cattle wading in the shallow water. The captain glares at his first mate: "You and your damned shortcuts."

J. M. Glick, Kinnelon, N.J.

Archetypical aging madam of a run-down bawdy house—fringed dress, hennaed hair, cigarette dangling from corner of mouth—looks up from screen of computer terminal at customer: "No cattle prod. How about a bull whip?"

Louis B. Raffel, Skokie, Ill.

Two frames. First shows Cartier's window dressed for Christmas, with a Cabbage Patch doll dripping in jewels. Second frame: the same window broken. The jewelry is left in a pile, the doll is gone.

A. Reeves, N.Y.C.

A retirement banquet for a venerable employee. Milling around the table are cows, sheep, pigs. The retiree to the president: "When you offered me stock options, I naturally assumed..."

Fred Raymond, St. Petersburg, Fla.

Two creatures from outer space hide behind bushes in Central Park. They observe a lone, unsmiling runner pass by. First spaceman: "They call it 'jogging.' It seems to be some form of punishment."

John Blumenthal, Rye, N.Y.

A lady of the evening leans provocatively against a street light. Her short skirt, which is slit almost to the waist, reveals, on her thigh, the parallel black lines of the universal pricing code.

Miles Klein, East Brunswick, N.J.
sp. mention: Bethany Kandel, N.Y.C.

Two men stand at a subway station, studying the graffiti on a subway car. One to the other: "What do you suppose the artist is trying to say?"

Bob Burke, N.Y.C.

A young man looks at alarm clocks in a department store. He points to the display case: "I'd like the kind that rings when I'm ready to get up."

Mark Callandra, Chappaqua, N.Y.

Two cavemen, clubs resting on their shoulders, are watching a half-fish, half-man creature attempt to emerge from the surf. First caveman: "Don't act so disgusted. It wasn't too long ago you looked like that."

Arthur Semon, Los Angeles, Calif.

A cadaver sits at a desk in an office filled with unmanned desks. He speaks on the phone: "You'll have to call back on Monday—there's just a skeleton staff here today."

Berenice de Aenlle, San Diego, Calif.

Two Elizabethan gentlemen sit on a riverbank, one fishing, the other writing with a quill while his fishing pole lies at his side. The writer: "How do you spell 'complete'?"

Skip Livingston, Hopewell, N.J.

A bank officer is talking to a customer seated in front of his desk. "How's the wife? Did Bill get accepted at Rutgers? Is your back any better?" A sign on the wall reads: HIGHEST INTEREST OFFERED.

Mark Wolfson, Spring Valley, N.Y.

Two women are sitting at a table in a chic French restaurant. One leans toward the other: "It can't be nouvelle cuisine. The colors clash and the portions are too big."

Dan O'Neill, Los Angeles, Calif.

Artist's studio: a bowl of fruit is set up as a still life. The artist's wife and a second woman watch him put finishing touches on a painting of a voluptuous nude. Wife to friend: "Sometimes Malcolm takes artistic license."

Larry Laiken, N.Y.C.

A man sits in a crowded theater with a foppish but nervous-looking kangaroo. The man turns and explains to several curious people seated nearby: "He liked the book."

Tom Burke, Scranton, Pa.

Henri de Toulouse-Lautrec is seated reading a copy of *Little Women.* He holds it so as to facilitate looking at the centerfold.

D. Mamet, Cabot, Vt.
sp. ment.: Gene Castle, Studio City, Calif.

A man sits behind a desk facing a client. On the door, ACE BOOKING AGENCY. Man to client: "I enjoyed your audition, but we don't have much call for bird imitations." The client tips his hat and flies out the window.

Jane Actman, Studio City, Calif.

Haughty U couple in Fraser Morris—type shop: "Should we get a Brie, or would it be too boring?"

Dolly Hecht, N.Y.C.

A scene of devastation—volcanoes erupting, meteorites crashing to earth, the forest in flames. In the foreground one dinosaur remarks to another: "I bet in 70 million years we'll look back on this and laugh."

Willima A. Klein III, Rye, N.Y.

A dejected-looking vampire sits in his castle talking to his vampire wife. He points to his exaggerated fangs and says: "So he tells me the bad news is that they're impacted and have to come out, but the good news is that he can give me an early morning appointment."

Rachel Klein, Cumberland, Me.

A bespectacled professor enters a door marked PHILLIP SMEDLEY, PH.D. ENGLISH DEPARTMENT. He is accosted by narcotics agents. Aghast, he drops his briefcase, raises his hands: "Good heavens. Am I being burst?"

Robert David Knight, Nashville, Tenn.
sp. ment.: Beatrice Weiss,
Port Washington, N.Y.

Filling the room at the printing plant are gigantic stacks of just-completed calendars. Two pressmen are checking the run. First pressman: "Thirty days hath September, April, June, and—uh-oh!"

Paul Curry, Bellport, N.Y.

An obviously domesticated pet dog is spending a quiet evening in front of the living room fireplace with his master. The telephone rings, the master answers, turns to the dog and offers the receiver: "It's for you. It's the wild."

David J. Abeshouse, Mineola, N.Y.
sp. ment.: Joan Cohen, Manhattan

A palm reader examines the lifeline of the Frankenstein monster. She studies the palm, then remarks: "But on the other hand . . ."

T. Copabianco, Oak Brook, Ill.

Elegant ladies and gentlemen in *fin de siècle* dress move across a field toward a large sports stadium. Above the festooned entrance: THE GOLDEN BOWL.

B. Shalat, Brighton, Mass.

A conductor on the podium is feverishly leading a symphony orchestra. He is wearing the earphones of a Walkman.

Jacob Komishane, Elizabeth, N.J.

An airline stewardess announces: "Ladies and gentlemen, we just crossed the International Date Line. Have another nice day."

Jay Smith, Montreal, Quebec

A man sits at a dining-room table under which lies a very obese dog wagging its tail. The wife approaches from the kitchen bearing food: "Honestly, Harold, I just don't know where you put it all."

Brian Plante, Fords, N.J.

In the center of a vast graveyard stands a ghost with an arm about the shoulders of a smaller ghost. The large ghost gestures: "Someday, my son, all this will be yours."

Robert McLain, N.Y.C.

Two naked (but chastely drawn) writers are conversing in Hell. One says: "Well, I was damned with, you know, faint praise."

Robert H. Nutt, Riverside, Conn.

Customer to clerk in bookstore: "I want a copy of *How to File for Bankruptcy*—and charge it."

Simon Gurvitz, Southfield, Mich.

A large banner on the Metropolitan Museum reads THE IMPRESSIONISTS, MARCH–JUNE, 1984. A blocks-long crowd is queued. Passerby to companion: "I'm impressed."

Maria Conti, Warwick, R.I.

A store selling cemetery monuments has several displayed. A large sign on the wall reads: SHOPLIFTERS WILL BE PROSECUTED TO THE FULL EXTENT OF THE LAW.

Barry Elisofen, Brooklyn

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 497, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 24. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 26 issue. Out-of-town postmarks are given three days' grace.

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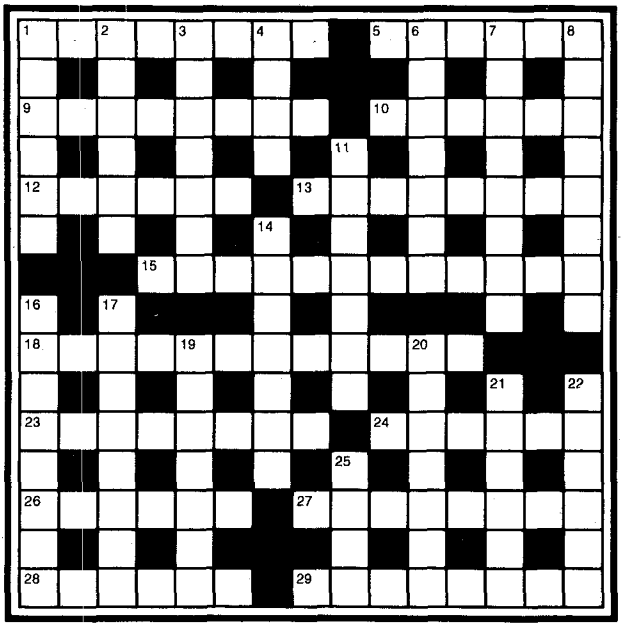
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Publicised beer through dog. (8)
5 Collection for use in the afternoon. (3, 3)
9 Orders artillery back to the mountains. (8)
10 Moving spirit? (6)
12 Administer island with plenty of time. (6)
13 Take such a firm hold and harp grid will be damaged. (4, 4)
15 Hoot perhaps in order to relieve strain when bad-tempered. (4, 3, 5)
18 May's past is correct, in line with her aggressive philosophy? (5, 2, 5)
23 Faith's reputation? (4, 4)
24 Flag under which the prohibitionist works? (6)
26 Bother with plant. (6)
27 Complied with others' wishes if put off. (8)
28 Determine when detectives fall into river. (6)
29 White and yellow holder. (8)



Down

1 How sad when marines are included in alerts. (6)
2 Artist sound as a bell and ready to go? (6)
3 Madly glad to enfold one in Ireland. (7)
4 Sediment in shelters? (4)
6 Excuses use of former printing measures with point inside. (7)
7 Flying decoration brings on heavy cold. (8)
8 Impressive structure suits old male to a T! (4, 4)
11 Trade in cars etc? (7)
14 Article—and we have more than one capable of inspiring fear. (7)
16 Dig a mine badly and it's really not there at all. (8)
17 Materialist can go and sit out. (8)
19 Insect turned up, was in the van when trapped. (7)
20 Rise and fall on poles in the sky. (7)
21 Right of admission as a matter of course. (6)
22 Sounds like the path to marriage. (6)
25 Composer shortened something big? (4)

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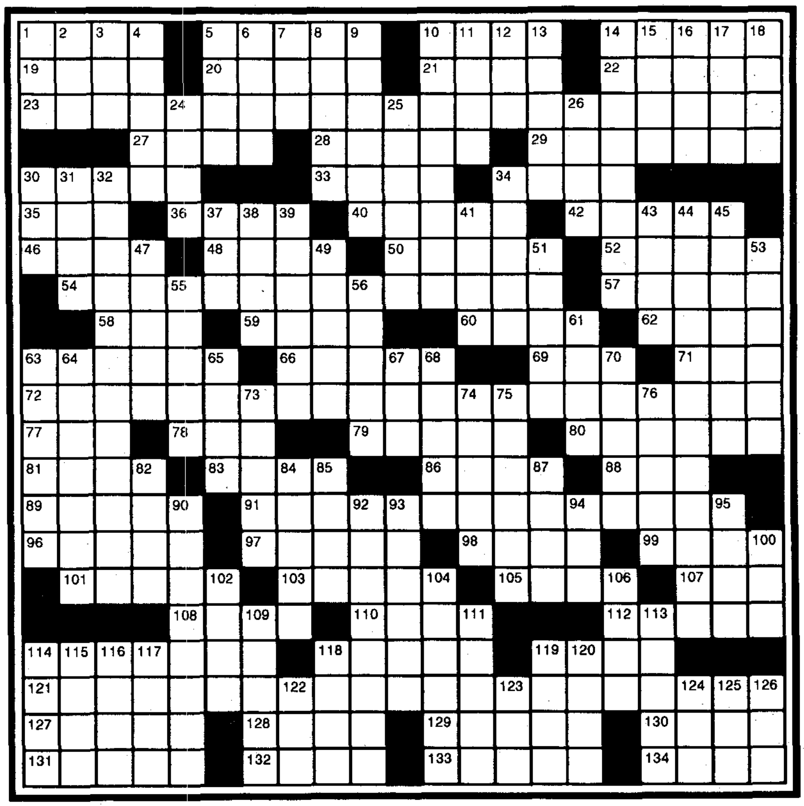
'MY HEART SINGS': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

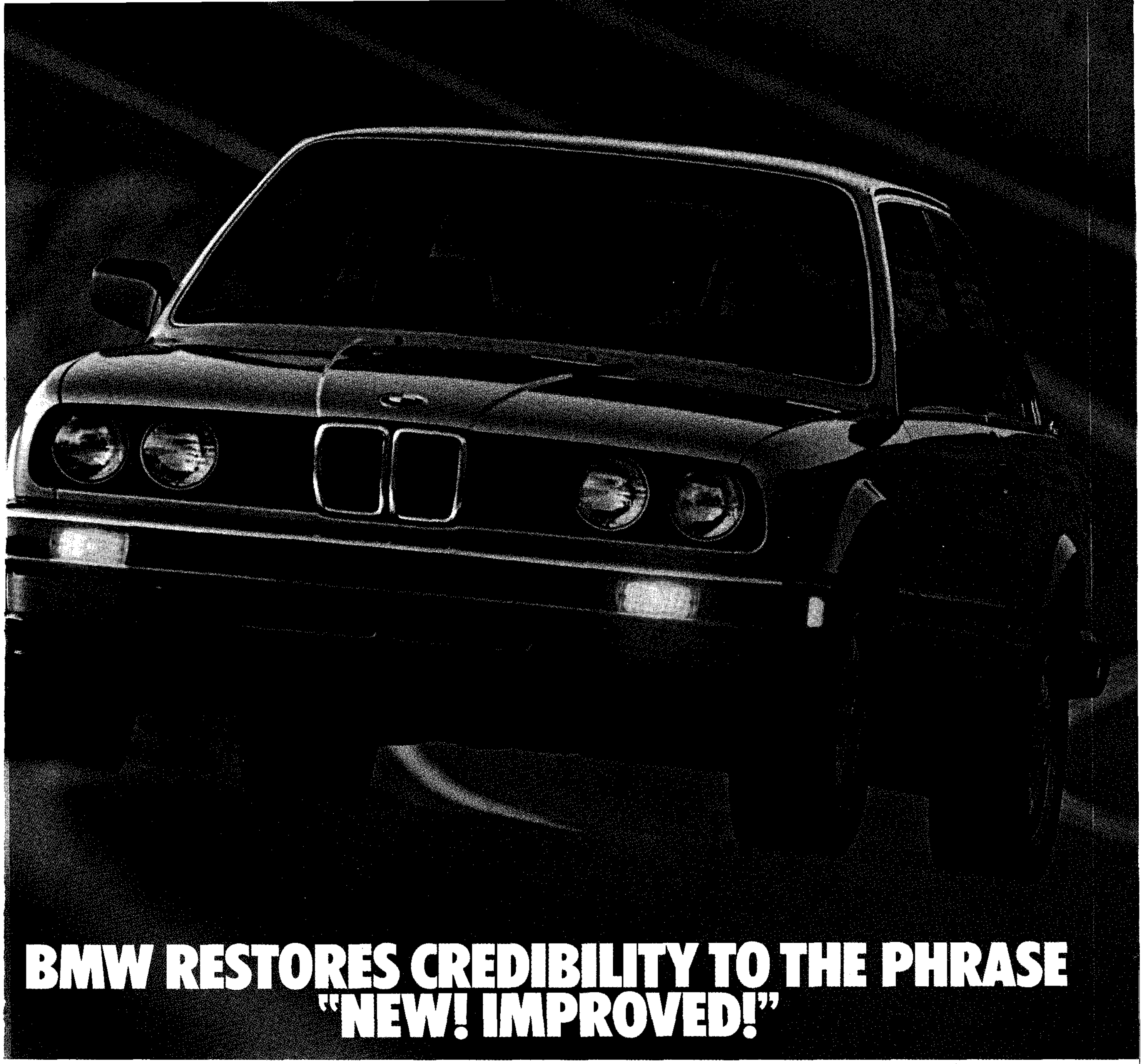
1 Refluxes
5 Dental do-over
10 Start phoning
14 Lesser lord
19 Act like a frog
20 Perfumer's concern
21 Zip open
22 Verdugo of TV
23 Cole Porter showstopper
27 Place for Sonny Boy
28 Hull's bottom
29 Revolts
30 Gray-faced
33 Time —— half
34 Regarding
35 Anonymous Richard
36 Out of alignment
40 Prepares for battle
42 "War and Peace" girl
46 Avoirdupois
48 Sacred bull of Egypt
50 Certain Spanish paintings
52 Ties down a boat
54 Youmans song, 1931
57 Display poor posture
58 Numerical prefix
59 Take —— view of
60 McNutt of old comics
62 —— about (circa)
63 "Gunsmoke" gal
66 Alaska highway, formerly
69 Bygone bird
71 Actress Scala
72 Elton John hit
77 Hall-of-Famer Roush
78 Antipole of W.S.W.
79 Less daft
80 The Count of Monte Cristo
81 For fear that
83 Alleviate
86 "One a penny, —— penny"
88 Ultimate, as a degree
89 Remove from jurisdiction
91 Mercer-Mancini collaboration
96 German dive-bomber
97 Mountain lakes
98 Numbered rds.
99 Per person
101 Cat's eyes, sometimes
103 Volumes
105 Undermines
107 Pooh's colleague
108 "Play —— It Lays"
110 Sundance Kid's girl
112 Cordage fiber
114 Gets in
118 Liability's opposite
119 Hilt
121 Audience-participation favorite
127 "—— of robins. . ."
128 Charter
129 Comanche's neighbor
130 Beginning of Caesar's boast
131 "Man of La Mancha" star
132 Grandiose poetry
133 Word with sooth
134 Amend copy

Down

1 Common street name
2 Tunisian ruler
3 Humph!
4 African explorer
5 Slightly cooked
6 Russian illustrator
7 Corn residue
8 Protozoan
9 Losing a tan
10 "—— Doll," 1955 song
11 Author of "Picnic"
12 Newspaper plugs
13 Tropical water lily
14 Boudoirs
15 Kirghiz range
16 Wine selections
17 Riviera wave
18 Vetoes
24 Moffo of the Met
25 Rather timeworn
26 Chooses
30 Sandy's reply
31 Auctioneer's ender
32 Loesser-Carmichael classic
34 Houston batsman
37 Syllables after tra
38 Eye defect: suffix
39 Famed odist
41 Lackluster
43 —— contendere
44 Sinatra gold record
45 Standing closet
47 Incinerated
49 Mona Lisa feature
51 Kind of window
53 Nursery-rhyme pair
55 Gnat
56 City dorms
61 He played Cassidy
63 Jergens and Astaire
64 Antique Fords
65 Top-drawer
67 Alias: abbr.
68 Beethoven's last
70 Gregorian, e.g.
73 Brute
74 More recent
75 Hulled buckwheat
76 —— nous
82 Kon- ——
84 Thwacks
85 Architect Saarinen
87 Length times width
90 Crèche scene
92 Catches in a web
93 Deadly fly
94 Cookbook abbr.
95 Environmental sci.
100 Ready the soil
102 Gun for Tommies
104 Filet mignons
106 Sort through
109 "—— World Turns"
111 Heart chambers
113 Jockey Cauthen
114 An Aleutian
115 Bolognese painter
116 Virginia dance
117 —— dixit
118 Before sol or space
119 Gordie of hockey
120 Miles off
122 Coxa
123 Plaything
124 Marked a ballot
125 Tropical blackbird
126 Hold a session



Solutions to last week's puzzles appear on page 124.



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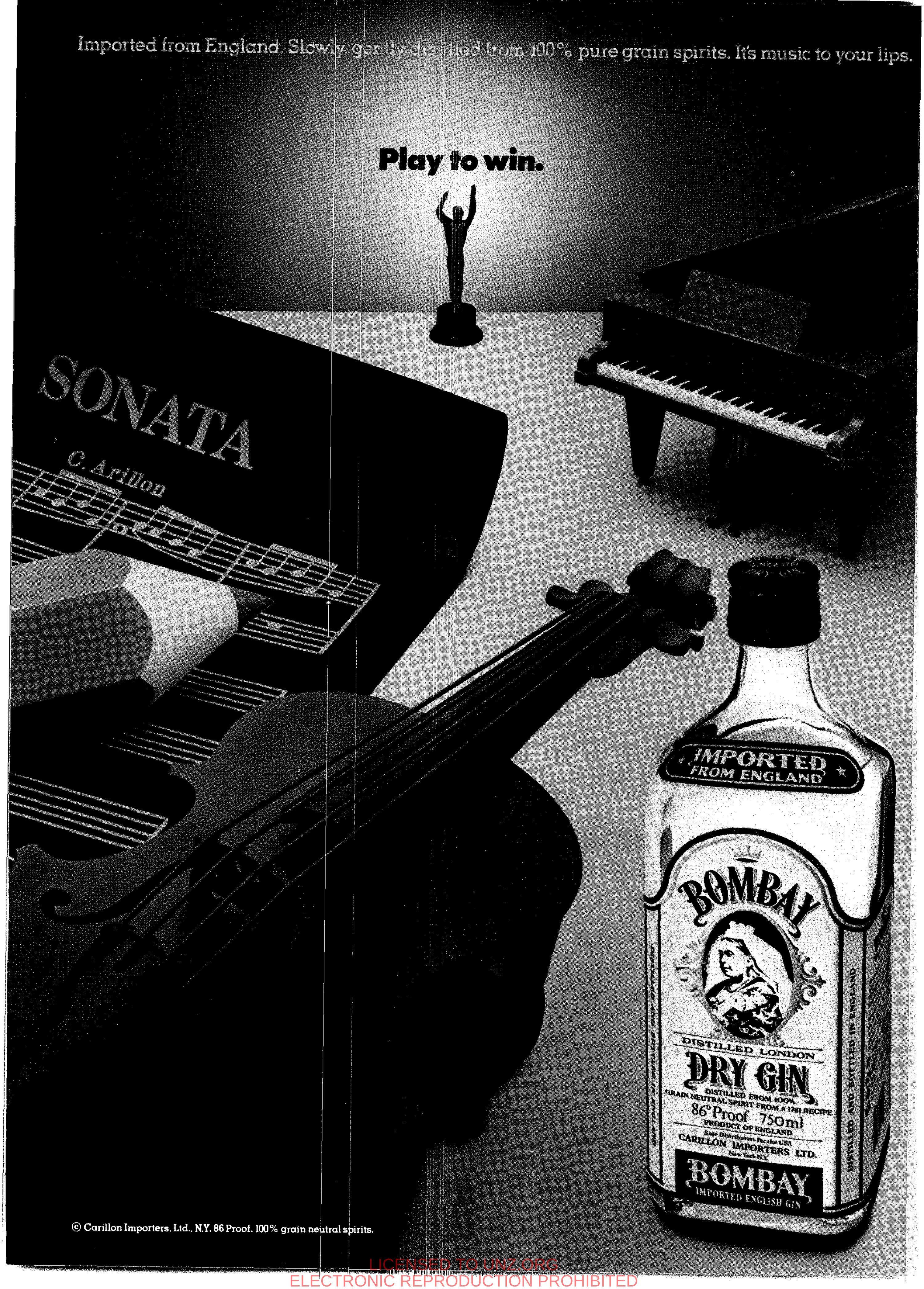
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